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# Mobile Beat

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INFORMATION INSIDE

The Magazine for Professional Mobile Disc Jockeys ✳ Issue #7 ✳ April / May 1992

The Official Trade Newsmagazine For Professional Mobile Disc Jockeys
Mobile Beat
In This Issue:
"The Duel of the Duals"
Numark CD6020 vs. DENON DN-4000F
PLUS:
MUSIC NEWS / REVIEWS AND CHARTS
SIZZLING SUMMER BOOKING BOOSTERS
REFERENCE NETWORKING
EXPOS AND EVENTS
MOBILE LIGHTING KEEPS LEAPING AHEAD
FIRST ISSUE REACTION AND FEEDBACK
MARKETING - PROFILES - TECH TIPS
AND MUCH MORE!

# First Anniversary Issue!

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page 54

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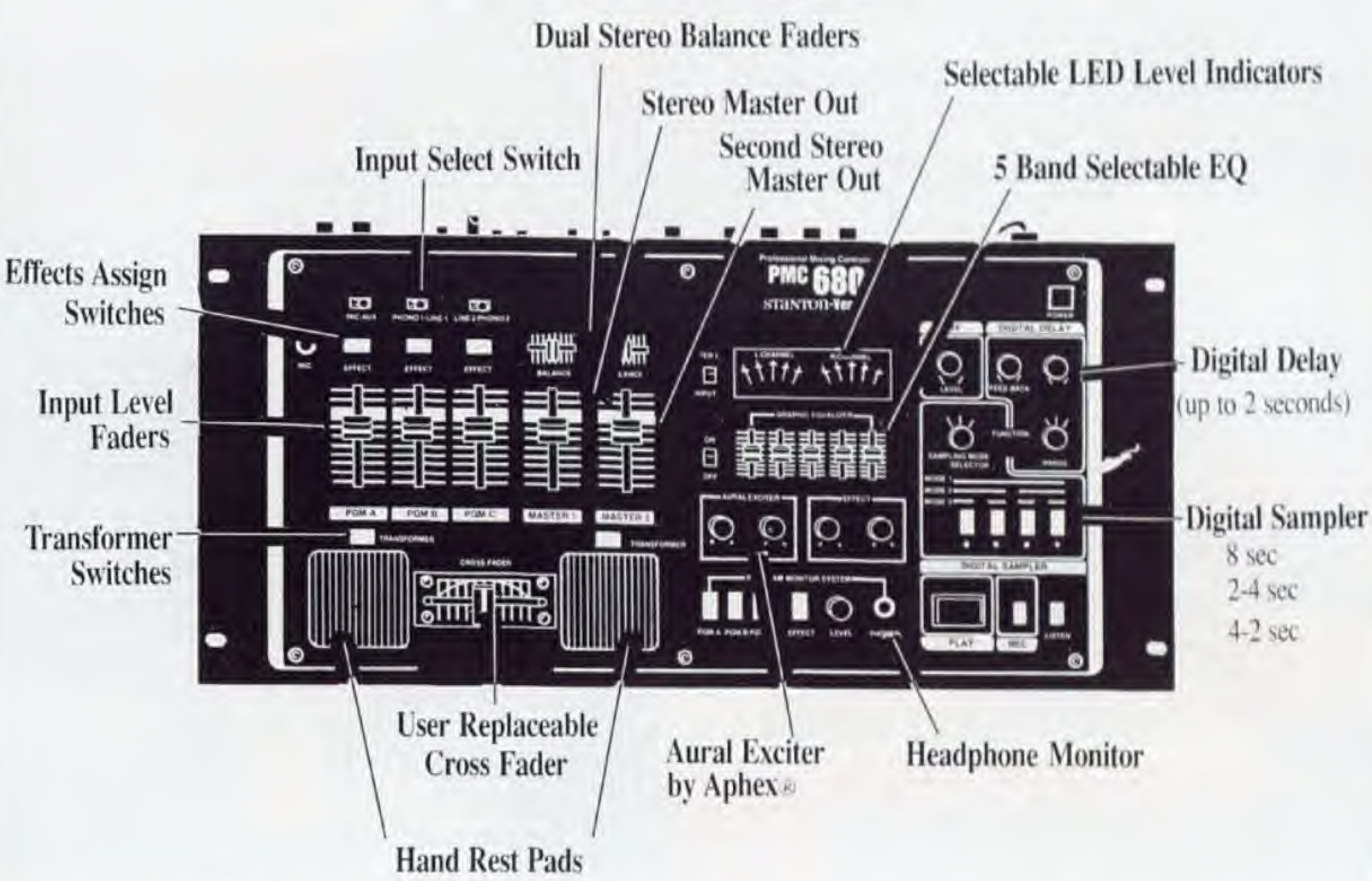


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# Mobile Beat

INTERNATIONAL™

The Magazine for Professional Mobile Disc Jockeys

## First Anniversary Issue

# INSIDE:

# 7 - APRIL / MAY 1992


## EXCLUSIVE!


**First look at the newest CD Players from Denon and Stanton - *22***

**Three new lighting effects go as none have gone before - *41***

**Get to know your Power Amp! - *44***


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Gemini Electronics was among more than 700 exhibitors at the 22nd annual NAMM (National Association of Music Merchandisers) tradeshow held January 17-19 in Anaheim, California. This year's attendance surpassed 30,000 and included musical instrument and pro sound manufacturers, distributors and dealers along with musicians, DJs and media representatives from around the world. Those who attend the show are drawn by its importance as a prime opportunity to introduce new products, many of which are featured in this issue of Mobile Beat.


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# KARAOKE !

Mobile Beat's Special Karaoke Issue is Coming June 1st!
With reviews of Karaoke Hardware & Software
A directory of dealers and manufacturers - KJ/KMC ProFiles and More!

## DON'T MISS MB-8!

Closing dates: Editorial - 4/10 - Advertising - 4/17
Don't be left out - For Information call 716-586-0315!

# Happy Birthday To Us!

Whether this is the first, second, or seventh time you have seen Mobile Beat we are now officially ONE YEAR OLD! You may have noticed several changes and improvements with this issue. Feed Back, however, will continue unchanged as the **OPEN FORUM FOR DJs FROM ACROSS THE US AND CANADA!**

**COMPILED AND EDITED BY MIKE BUONACCORSO**

*The following piece of correspondence was unsigned, so I must preface it by saying that MB will not print anonymous letters (received after March 1st, 1992) for obvious reasons. It is understandable that to make certain implications in the industry, an individual may not want to be identified. This writer made several interesting points, then took some specific cheap shots and made threats that were totally unnecessary. Their observations made on a growing problem were excellent, however, so here is a portion of the letter:*

In one of your first issues, a gentleman wrote in to your magazine regarding his frustration with the future of his business, as he saw it. As I recall, he blamed the upsurge of brand new DJ companies with the downfall of his business. He cited the inability to compete with cheap rates as the main reason he was calling it quits.

I must admit, the sheer number of new businesses certainly has diminished everyone's market share. The handful of "professional (10+ years in business) companies" in my area had enjoyed a much larger market share right up until about 1988-1989. New companies (without basis of comparison with regard to the cost of labor and related overhead) will naturally opt to charge as little as one-half of our average rate.

Though frustrated with the situation, my company decided to instead increase our marketing efforts, mainly by highlighting our outstanding business track record over the years (12+ years) and providing written testimony. For those veteran companies faced with similar frustration, there is some light at the end of the tunnel. Take heart in this:

**A. About 95% of start up businesses fail in the first year! 4% over the next five years!**

**B. Horror stories about inexperienced DJs ruining weddings are presently circulating, and are certain to make potential new prospective customers very weary.**

**C. Many start-ups, using Mom and Dad's money to start the business, will become disenchanted and quit when they find out that it actually takes TALENT, MOTIVATION, and PATIENCE to build a business.**

These factors make "waiting it out" an integral part of any quality, well established business' long term strategy. Factors contributing to the disproportionately large number of start-up companies, include:

**A. DJ companies with store fronts deciding to expand their revenue base by RETAILING, ASSEMBLING, and AGGRESSIVELY MARKETING mobile equipment! (The good news is that this almost never works out and the creditors move in.)**

**B. New "complete collection of every popular party hit" discs, records and tapes easily available.**

**C. <u>This</u> do-it-yourself magazine. (Sorry, it's just an observation, nothing personal, Mobile Beat!)**

In other words the existing businesses did it to themselves. No more magic, mystery or leaning the ropes about the business. It's all about crash course start-ups. For those companies who are whining about reduced market share, you can thank the DJ companies who went retail, gave it all away, AND SOLD OUT!

*In fairness, the writer did mention Mobile Beat twice elsewhere in the letter saying it is an excellent and informative magazine, so I'm not sure whether to take point "C" seriously. Would he or she consider 'Drummer' or 'Guitar Player' a do-it-yourself magazine? Talent is what the entertainment*

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*business is all about and all the books, magazines and CD compilations in the world will not produce a talented party host, so it still comes back to "waiting it out", and the professionals will prevail!*

*Here at the Feed Back department in One Mobile Beat Tower, we are not familiar with our next writer's concern, but here it is as written:*

Picture this story. You are driving in your car, listening to the local Top 40 radio station. After hearing your favorite song, the DJ announces that they will be back with thirty minutes of commercial free music, and then you hear this:

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- *Issue #2 CD Player Comparison*
- *Issue #3 1991.5 DJ Equipment Directory*
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nothing more than a personal business on the side. The radio station gets no income from the jobs that are booked, and the DJ's don't have to pay for these ads that are run.

Do you want to know the crime of this? What they are doing is perfectly legal. The current rules and regulations of the FCC do not prohibit this practice. How do you compete against this??? Sure, our company hasn't gone broke, but the point is, that it isn't fair to anyone trying to compete with these people. In effect, these people are using public airwaves to promote their own business and anyone else who chooses to compete with them is at a very distinct disadvantage.

An effort is being mounted to make a new FCC rule to prohibit this practice. The representatives at the FCC have indicated that this practice is simply not addressed in their rules, therefore, they cannot prohibit it. Unofficially, the FCC attorney that I have spoken with encouraged me to file a "request for a rule change." The request for a rule change would be much more impressive if there is a group effort, indicating that the problem is widespread.

If this is happening to you, please write to: The D.J. Connection, P. O. Box 1471, Front Royal, Virginia, 22630. The more people that complain about this practice, the better the chances of getting a new rule established to prohibit it!! Please write today !!!!!!

Mobile Beat welcomes your "**FEEDBACK**"

Write: "**FEEDBACK**", c/o Mobile Beat, P.O. Box 43, East Rochester, NY 14445. Or fax your letter to **(716) 385-3637.** Views expressed in "**FEEDBACK**" do not necessarily reflect the views of Mobile Beat or LA Communications, Inc.

## *A FINAL NOTE:*

Many of you may have received this magazine complimentary in certain areas as part of our first anniversary celebration. If you have not seen this magazine before, we hope you enjoy it, and invite you personally to join the fastest growing group of Mobile Disc Jockeys in North America: Informed DJs who read and respond to Mobile Beat. We look forward to reading a Feed Back letter from you soon!

# correction:

Bob Moffett of Proformance in Needham, MA was among several alert MB readers who spotted a major faux pas in MB issue #6. Concerning the article entitled *Planning the Ultimate Music Library*, Moffett wrote "I am furious at the article presented in the Feb/Mar issue by Richard Gastmeier which is best described with one word: **PIRACY**! I cannot consider Gastmeier a professional since he is apparently without ethics. He has chosen to duplicate his own tapes because of 'the huge cost factor . . . incurred switching a multi-unit DJ company to compact disc'. Gastmeier feels it's fine to duplicate music without a license as long as you can save a few bucks - and that is the mark of a true PIRATE!". In slight contradiction, Moffett ended his letter saying "Can a mobile DJ exist without any unauthorized taping? Probably not. But problems with format changes and music availability are not adequate excuses. Mobile DJs have a constant responsibility to see their operations are kept within the bounds of propriety, good taste and the law. Cutting legal corners to save money denigrates the industry as a whole and I prefer to strive towards professionalism!"

An excellent letter! We were even rather amused at the part where, by way of an analogy, Moffett suggested sending photocopies of Mobile Beat to all DJs in New England! So why did we explain in one issue (#4) when you can and can't make a tape library then totally contradict ourselves two issues later? As you might expect, the majority of DJs who receive Mobile Beat operate DJ services in the U.S. We do, however, have a large contingent of readers in Canada. Because of this, we will, from time to time, include an article which is more applicable to DJs on one side of the border than the other. Such was the case with this particular piece. The mistake was that we totally failed to make this clear and apologize for any confusion which we may have created. By the way, for those of you interested in why Canadian DJs continue to put most or all their music on tape and how they do it legally, here's a brief explanation courtesy of Gastmeier:

Many more DJs in Canada use cassette (in many cases exclusively) due to the fact that many recordings are either not available in Canada or available only as expensive imports from the U.S., Europe, or elsewhere. Canadian Disc Jockeys may legally copy sound recordings under license from the Audio-Video Licensing Agency (AVLA), the licensing arm of the Canadian Recording Industry Association (CRIA). Such licenses have been available to Canadian DJs since September 1987 and are currently administered through professional DJ trade associations such as the Canadian Disc Jockey Association (CDJA).

Unfortunately, a licensing body such as the AVLA is not presently possible in the U.S due to the competition provisions under U.S. anti-trust laws, which govern all groups representing a significant share of any market, such as the U.S. recording industry.


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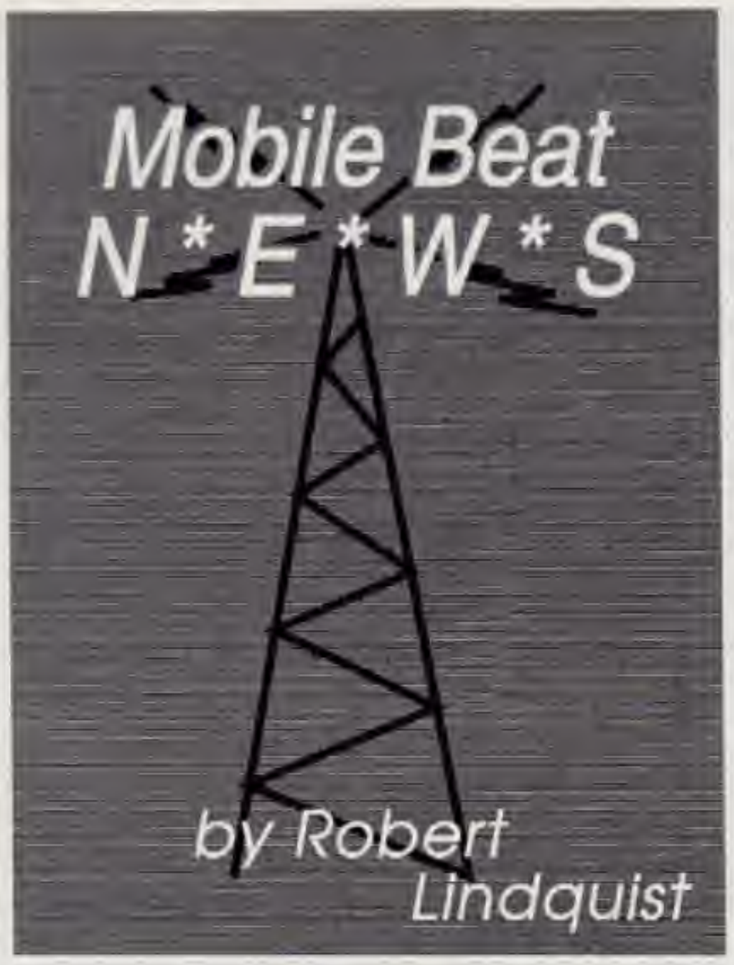


Hard to believe it, but Mobile Beat Magazine is one year old! As you have learned from your own business, the first year is routinely the toughest. The reason this magazine has survived is simply due to the continued support of the true professionals of the DJ industry. We would be greatly remiss if we didn't dedicate just a few lines of this issue to say **THANKS** to our loyal readers, our respected advertisers and particularly to those of you who have taken it upon yourself to participate in this project by introducing someone else, possibly even a competitor, to this publication, or by writing, faxing or phoning in your thoughts and comments relative to the industry.

Throughout this first year, your comments have been of paramount importance. We have sifted through hundreds of letters, notes and phone messages for the fine points that will guide our editorial content for the next twelve months and beyond. The look of Mobile Beat may have changed a bit since issue #1 but the focus is the same: to be your source for the vital "news you can use" and helpful information that will keep you on top of our rapidly changing industry.

## Special Karaoke Issue coming June 1st.

One thing clear at the recent NAMM show in Anaheim, CA, was that Karaoke is fast becoming a viable part of the mobile entertainment industry. Mobile Disc Jockeys, more than anyone else, stand to benefit if it continues to grow. Karaoke equipment is becoming more mobile and less expensive making it practical for MDJs to add. During the last year in particular, a large

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number of MDJs integrated "sing-a-long" of one type or another into their DJ services. John Roberts of Waldorf, MD (John Robert's Roving Records) has been participating in and following the phenomenon for some time. John has written for Mobile Beat a series of articles on Karaoke which will be published in future issues. The first of his reports will appear in Mobile Beat's June/ July issue along with profiles of Mobile Karaoke MCs and a directory of dealers and manufacturers.

**ATTENTION: KJs - KMCs - Dealers - Manufacturers!** If you're involved with Karaoke either as a performer or in supplying hardware or software we'd like to hear from you. If you feel your experience with Karaoke qualifies you for Mobile Beat's "ProFiles", fax us a note at 716-385-3637. If you are interested in advertising, call 716-586-0315. Our fax poll question for this issue is: "Do you think Karaoke is a **COMPLIMENT** or **COMPETITION** for the Mobile Disc Jockey?" Send or fax us your opinion to 716-385-3637 no later than April 21st, 1992.

Proving that DJs can enjoy a good party as well as host one, hundreds of DJs from the US and Canada gathered in Toronto, Ontario the weekend of January 25 &26 for Canada's 10th anniversary 'DJ EXPO'. One of the highlights of the weekend was the post-expo Superbowl Party sponsored by Mobile Beat. It was a great weekend for Redskins' fans and DJs. For more on Expo '92, see page 60.

## Pittsburgh DJ Seminar On

Steel City DJ Supply has announced plans to hold a one day DJ seminar and equipment fair on Monday, April 20, 1992 at the Pittsburgh Airport Hilton Hotel. The Expo will include seminars on equipment purchasing, wedding reception entertainment, sampling and mixing and a presentation by organizers of the American DJ Association. For more information, call Steel City at 800-786-8997 or 412-882-8997.

## Vegas Ideas

Mobile Beat's Mike Buonaccorso attended the recent Nightclub and Bar show in Las Vegas, and brought back the following informational gems:

For mobile DJs using video, Wolfram Video offers a complete line of music videos adaptable to multi-purpose event use. From big band to the 90's, they should have what you need to add a whole new dimension to your show. Located in West Allis, WI, they can be reached at 414-546-1379.

A novel party idea spotted at the show was the "Crazy Crab Race" marketed by Growth Marketing and Sales (714-457-0955). For under $100, you get eighteen numbered wind up plastic crabs, a 4' by 8' racing mat, a Crabkeeper's (MC) T-shirt, whistle, and 100 balloons. It sets up in about 15 seconds and is a great self-promotion. Also available from Growth Marketing for $195 is a "4-in-1 Sports Kit". This is actually four different games encompassing football, basketball, and baseball and once again, very mobile. Not recommended for wedding receptions, but great for reunions or less formal get-togethers.

And for those of you who may be relo-

cating, vacationing, or just interested in finding out about the nightlife in cities across the US and Canada, check out "Hot Spots America", a new publication published by JCO Communications, Inc., 421 N. Rodeo Drive, Beverly Hills, CA 90210. A great "yellow pages" of nightclubs, bars, and even comedy clubs is part of this magazine.

## New Source for CD'eals

Aardvark Records claim they can help DJs 'Save Big Bucks on Cassettes and CDs' via their new mail order music catalog. The publication includes popular Contemporary, Dance and Country titles, as well as, soundtracks and compilations. Prices range from $8.43 to $9.96 for CDs and $4.79 to $7.05 for cassettes (tax and shipping additional). Aardvark spokesperson, Tom Dinolfo says a major selling point, besides price, is delivery in five to seven working days. For more information, call 716-663-7387 (5 PM - 11 PM East Coast Time).

## Numark & Ness stamp new products 'MADE IN USA'

Last November, Numark Electronics completed the task of moving production from Tokyo, Japan to Valencia, California. The new 27,000 square foot plant, located 20 miles north of L.A., employs fifty-one people. New technology facilitated by the move includes the use of this quarter-million dollar Wave Soldering Machine which speeds production while greatly reducing the possibility of cold solder connections, thus improving reliability. Among the first of the USA made products to be shipped from the plant were the DM1075 and DM1175 mixers. The first brand-new product to roll off the Valencia line will be the DM1475 mixer with 16 second sampler. A new CD dual player is also in the works and should be ready for introduction by late spring. Benefits from the move, say Numark, include the ability to get more products out faster and to improve communications between production and Research and Development. Meanwhile, Ness has shifted production of their SHOW*PRO and Optec lines to the US. The lighting company has set up a 5,000 square foot manufacturing facility near their main headquarters in Hackensack, NJ, and hired ten new employees.


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## FAX POLL

*In preparation for Mobile Beat's upcoming SPECIAL KARAOKE ISSUE, We'd like your comments on this question:*

DO YOU THINK KARAOKE IS A **COMPLIMENT** OR **COMPETITION** FOR THE MOBILE DISC JOCKEY?

FAX YOUR OPINION TO 716-385-3637
NO LATER THAN APRIL 21ST, 1992.

## Signs say busy summer

With all the talk of recession and lay offs, it was refreshing to read the results of last issue's Mobile Beat Fax Poll. Over ninety percent of those replying said they were looking forward to a banner year in 1992. Although bookings were down during December, as many corporations eliminated or downsized their annual holiday parties, the demand for DJ entertainment at weddings, reunions and other family events is apparently on the rise.

## What goes around . . .

What's all the hoopla about Hula Hoops? Lately, the phone at One Mobile Tower has been hot with DJs talking about a resurgence of the hoops popularity. In particular, the big question is "What's the best music to use for a Hula Hoop contest?" Got any suggestions? Fax us at 716-385-3637.

**Items for Mobile Beat News and suggested "FAX POLL" questions should be faxed or sent to: Mobile Beat News, P.O. Box 43, East Rochester, NY 14445**

# WHAT'S NEW?

## Sound - Lighting - Karaoke

# NEW SPIN ON SING-A-LONG

People have enjoyed singing along with their favorite tunes since way before Mitch Miller put the "follow the bouncing ball" concept on television during the fifties and sixties. Now, technology has made sing-a-long easier and more fun than ever. A perfect example is this new high capacity karaoke CDG (compact disc with graphics) auto changer that allows accessing up to 300 CDG sing along discs. The BMB/Nikkodo "CD+G Auto Changer" retails for under $5,000. Two separate components make up the system: an auto commander or song programmer (the CD-100M) and the auto changer (the CD-100A). Song choices are programmed into the auto commander and then directed to the auto changer which plays the specified track. Nikkodo differentiates itself from other manufacturers by selling "add-on" karaoke components which are designed to be used with an existing sound system. The company has entered the U.S. market with a full line of professional and consumer karaoke components including amplifiers, laser and compact disc players, key controllers, echo processors, speakers, microphones and accessories.

**For more information contact Nikkodo USA, 4600 North Santa Anita Avenue, El Monte, CA 91731. 818-350-3131.**

---

Pioneer Laser Entertainment has introduced a commercial twin-tray Laser Karaoke system, the CLD-V303T, with Digital Signal Processing (DSP) and several other exciting features. The new system, which can play Laser Karaoke discs, standard Compact Discs and Video LaserDiscs, synchronizes play between two trays making it possible to provide continuous, non-stop entertainment. An optional remote control allows the Karaoke MC to operator the system from anywhere in the room. DSP improves vocal performance by creating three different sound environments: concert hall; nightclub; and outdoor arena. In addition, digital echo, vocal effect and howling cut-off, suppress top and low-end aberrations in the sound wave to keep the music crisp. A background video feature (BGV) provides continuous ambience in between performances. List price: $2,100. **Contact Pioneer Laser Entertainment, Inc. 2265 East 220th Street, Long Beach, CA 90810 or Pioneer Electronics of Canada, 505 Cochran Drive, Markham, Ontario L3R 8E3.**

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## Sub Swallows Satellite

This new three-way speaker system from Peavey consists of a bass module and a compact satellite speaker. According to Peavey, the bass box puts out an impressive amount of low end while the two-way satellite projects over the crowd. When the patented system is being transported or stored, the satellites fit snugly into the vent cavity of the bass module. The 5/8" mounting stand is supplied. A built-in, two-piece passive, three-way crossover channels the full range input to the bass module and to the satellite where it is further directed to the mid-bass speaker and constant directivity horn. The power handling capability is 200 watts continuous at four ohms. The enclosures are compact and weigh approximately fifty pounds together. The bass module measures 17 1/8" by 17 1/8" with a depth of 20 5/8". Price is $399 per system. **For more information contact Peavey Electronics, P.O. Box 2898, Meridian, MS 39302-2898.**

## Two Consoles, with Everything, To Go

At EXPO '92 in Toronto, two Canadian companies unveiled combination equipment cases / consoles that professionalize your look while reducing the time and strain of setting up and tearing down.

The console below features a center mounted mixer/amp. A mic stand and work light are positioned to the right and left of the controls along with a mic storage bin. Two hybrid CD player/cassette decks are fitted into pigeon holes above and behind the control panel. Simply set the unit on a table, plug in the speakers and power up. **For information contact All Reliable DJ center, 955 Wilson Avenue, Unit #8, Downsview, Ontario M3K 2A8. 416-635-7232.**

The unit at right is similar in concept but different in execution. Instead of a side-by-side arrangement, this console allows stacking of three or more music sources. CD players and/or cassette decks and mixer mount to standard 19" rack rails. A good design for use with dual drawer CD players. A cover protects the entire unit when in transit and storage. **For information contact Pro Sound Shop, 5 Glen Cameron Rd. Thornhill, Ontario L3T 3G8. 416-731-4121.**

Lighting

# Fun Family Four

When synchronized beams of color start whipping, twisting, spinning and spiralling across the dancefloor, it may be the work of SHOW*PRO's new "Fun Family". At the head of the family, at $855, is **'Pizazz'** (top photo) which is actually three effects in one. Effect #1, code name 'Mars' creates sixteen multicolored beams which criss-cross to the beat. The second effect, called 'Aries', produces eight beams which dance up and down to the music. The final effect, 'Aurora', is eight flat beams dancing in a dramatic criss-cross. 'Pizazz' comes with a hand held controller which allows switching effects manually or in intervals of from one second to one minute automatically.

Other members of the "Fun Family" are similar in exterior design (lower photo) but quite different in the effects they create. **'Hip Hop'** ($639) utilizes eighteen dichroic lenses to project a dazzling light show with beams changing color as they sweep from floor to ceiling. **'Tempo'** ($621) creates a cluster of vibrantly colored beams that scan up and down while twisting side to side. **'Jubilee'** ($567) sprays colored beams that spiral to the beat of the music.

For audio, each member of the SHOW*PRO Fun Family has a built-in mic or accepts 1/4". All units are fan cooled. **For information, contact SHOW*PRO, 111 South State Street, Hackensack, NJ. 201-646-9522.**


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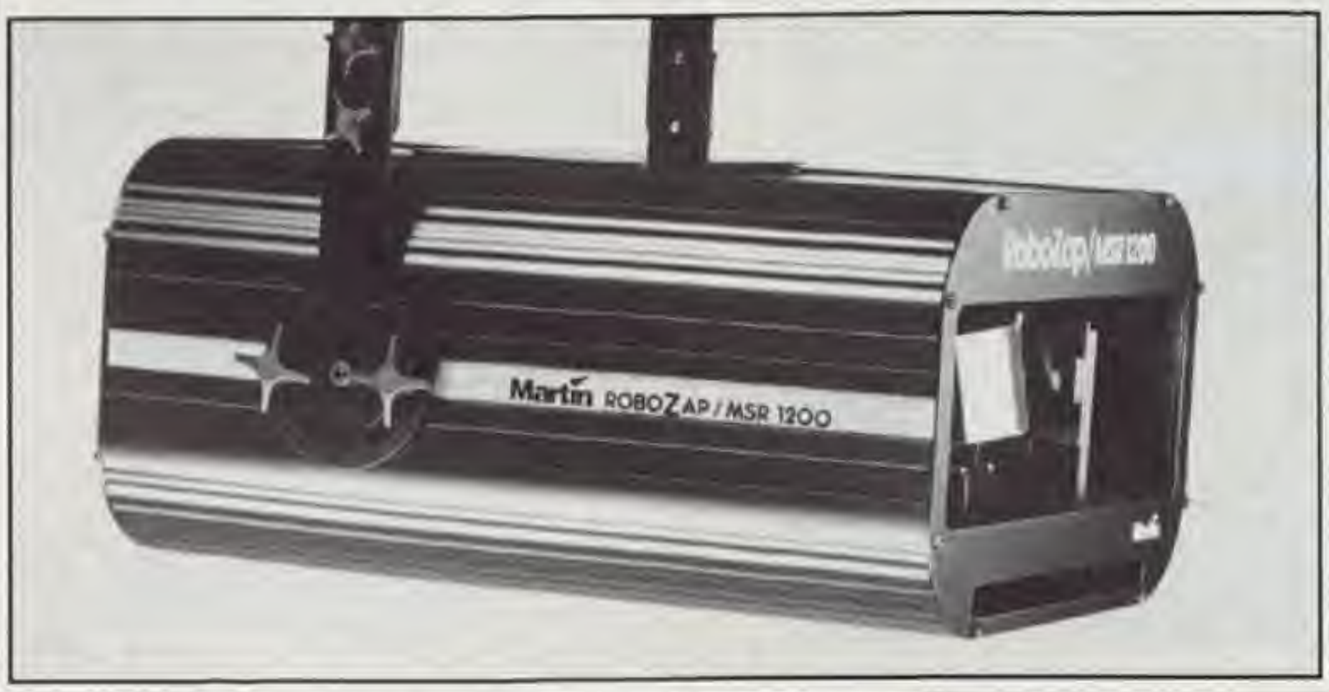
## Minute Lights

The new Rhythmlite™ from Peavey Lighting Solutions is a microprocessor-based DJ lighting system. The spot bank has four swivel lampholders using R-40 / 150 watt / colored lamps. A self-contained controller creates sixteen chase patterns that change to the beat. Audio is supplied via built-in microphone and line level input. The unit is portable, weighing just about 15 pounds and can be set-up in just 60 seconds. It can be mounted to a tripod or set up on a table top. Multiple Rhythmlites™ can be daisy-chained from a common controller. **For more information, contact Peavey Electronics Corp., 711A Street, Meridian, MS 39302. 601-483-5365.**

# ZAPPED!




The ROBOZAP MSR 1200 is an intelligent lighting effect with a MSR 1200W lamp light source behind an asymmetrically mounted revolving mirror. It features two wheels with nine colors each and two wheels of nine gobos plus color mixing and a fast shutter for strobe effects. It can be used with sound activation or in combination with the eight channel 2208 Martin Controller or the thirty-two channel 2032 Martin Controller. A remote on/off switch is included. Weight 90lbs. **For information contact: Martin Tracoman Inc., 2533 N.W. 74th Avenue, Miami, FL 33122. 305-591-5991**

Sound

# Sweet 16 and stutters!

In response to increasing demand for high-quality, affordable sampling mixers, Numark Electronics has released the DM1475 with built-in 16 second sampler. With four input channels, the DM1475 can accommodate three turntables, five stereo line sources, and two microphones. An oversized push-button provides lightning-quick triggering of the sampler's write and playback functions. The sampler also allows the operator to switch from the single play (stutter) mode to the repeat (loop) mode without dropping a beat. The repeat mode makes it possible for a DJ to grab four bars of music and seemingly repeat forever. The front panel features a dual six-band graphic equalizer for custom sound tailoring and a 12-volt socket for a gooseneck lamp. List price $750. Made in USA. **For additional information contact Numark Electronics, 503 Newfield Avenue, Raritan Center, Edison, NJ 08837. 908-225-3222**

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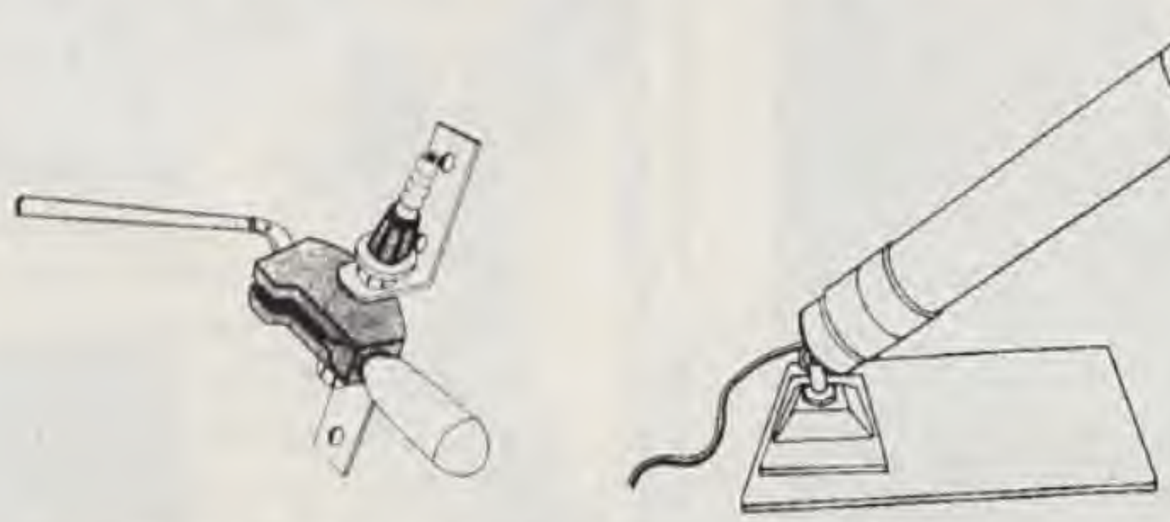
The AERO STAGE MORTAR is a floor-mounted device capable of firing confetti and streamers up to twenty feet in the air. It will also shoot feathers, water, and just about anything. It uses a disposable CO2 cartridge and comes with an air hose enabling you to trigger a launch from up to 25' away. Each unit comes with complete



directions and a starter kit of confetti, streamers and CO2 cartridges. **For more information contact Theatre Effects, Inc., 642 Frederick Street, Hagerstown, MD 21740. 301-791-7646**

***SEND PRESS RELEASES, PHOTOS AND INFORMATION ON YOUR NEW PRODUCTS, SERVICES AND TECHNOLOGIES TO: WHAT'S NEW, C/O MOBILE BEAT MAGAZINE, P.O. BOX 43, EAST ROCHESTER, NY 14445. (FAX-716-385-3637). PHOTOGRAPHS SHOULD BE SENT BY FIRST CLASS MAIL OR OVERNIGHT COURIER SERVICE ONLY. UNLESS REQUESTED, MATERIALS WILL NOT BE RETURNED.***

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Rosco fog fluids have been used in the entertainment industry for years. In fact, Rosco received an Academy Award for the development of its fog fluid. Rosco fluids are available in a variety of sizes, pleasant scents and densities.

The Model 1000 has a limited full year warranty and, like the popular Model 1500, used in clubs throughout the world, carries the Rosco reputation for reliability.

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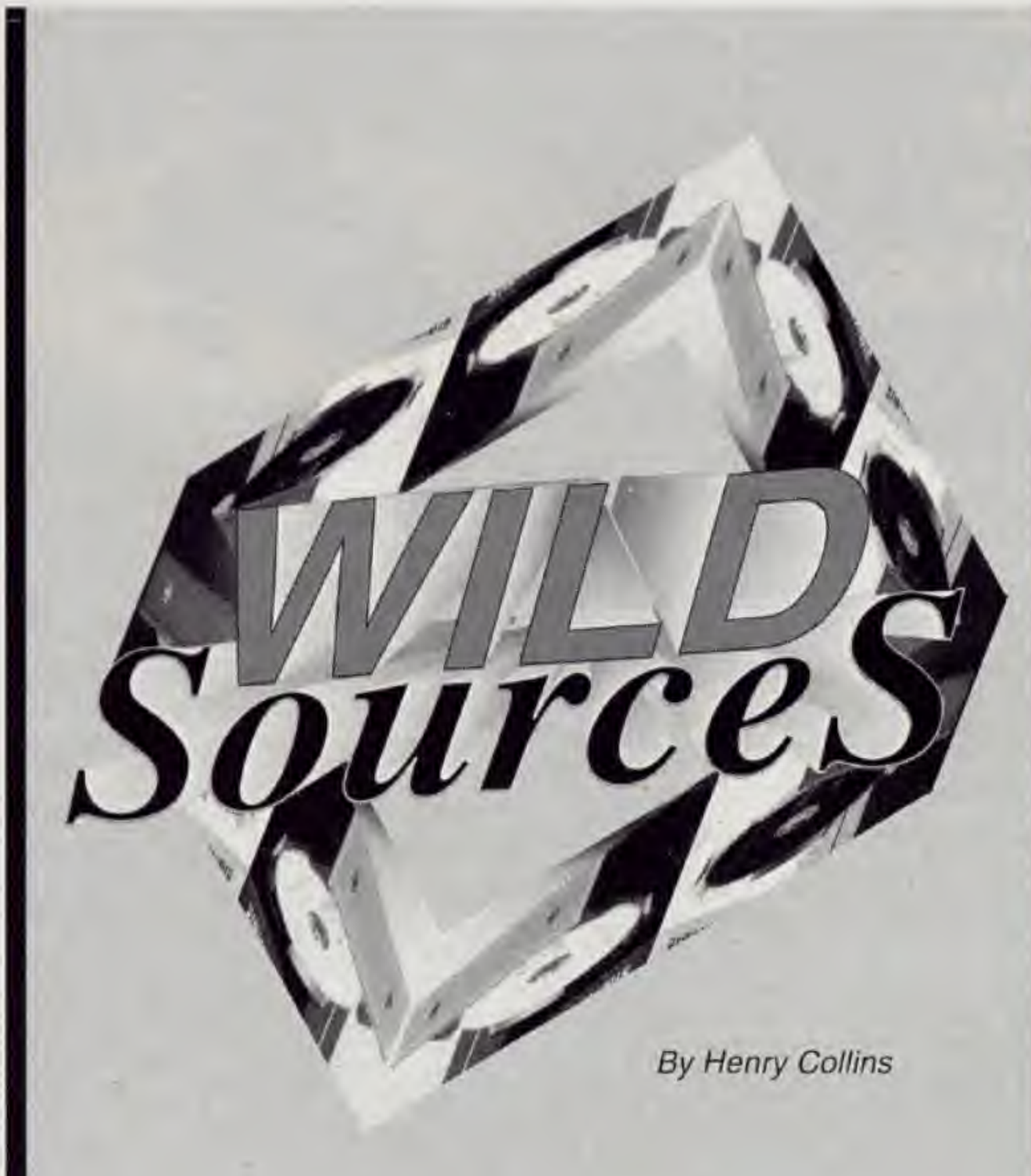


*By Henry Collins*

Last Spring, Mobile Beat conducted a side-by-side comparison of what was then the state-of-the art in professional DJ CD players: the Numark CD 6020 and the 4000F from Denon. We came away from that experiment a bit disappointed in that no clear cut "winner" was determined. In retrospect, it appears that we may have missed an important point. A CD player designed and built around the needs of DJs is nothing short of revolutionary. This is not a rehash of a concept from the sixties, these units are unlike anything that has come before and each company that advances the design should be applauded. In this age of "cookie-cutter" technology, the day will come when these CD players, like so many of today's consumer goods, will become less and less revolutionary and more evolutionary. So let's enjoy this developmental stage while it lasts.

Shortly after the Mobile Beat "Duel of Duals" (issue #2 June/July 1991), Numark and Denon went to work on a new generation of Dual CD players. Numark's player, dubbed the CD5050, will be built at the company's new plant in California and is due by late spring. Denon is ready now and there is a new player, unique unto itself, entering the arena. It's the STANTON-Vestax CD-22 Twin Player with several new ideas in design and function. So let the games begin!

## DENON DN-2000F
## An excellent follow up to the DN-4000F.

The DN-2000F is proof positive that Denon is carving out a niche for itself in the professional DJ market. Unlike its predecessor the DN-4000F, the DN-2000F offers a number of major refinements, including a 19" rack mount control unit with dual transport controls. The DN-2000F borrows some of its styling from Numark's CD6020 and CD5020 but that is where the similarity ends. Instant music play, rubber-topped control keys, cue button and highly responsive pitch controls are just a few of the features that will distinguish the DN-2000F as the DJ's CD Player.

## A quick eyeball.

The DN-2000F consists of two 19" rack mountable units, both measuring 3-1/2" in height. Layout of the control unit is very clean and uncluttered—your hand will not get lost searching for buttons and controls. The Play/Pause and Cue buttons are finished in dazzling florescent green and red, respectively, for easy identification.

One feature that will be an immediate hit with DJs it the rubber-topped push buttons. The short travel and floating action of each button eliminated the need for marksman aim and "bang on" hits to trigger control functions and provided a sure, confident feel.

The DN-2000F's twin set of transport functions included a sliding pitch control with defeat button, "+" and "-" Pitch Bend buttons, track selection and search controls, display mode and transport open/close buttons. The back-lighted liquid crystal display offered excellent readability, even in the total absence of light. The rear panel of the control unit featured a miniature 8-pin jack similar to the joystick connector found on many personal computers.

Moving on to the transport unit, we find two front-loading CD trays with open/close buttons and a power switch housed in a compact rack mountable unit measuring just 3-1/2" in height. The rear panel featured a dual set of RCA stereo jacks and 8-pin jack for connecting the control unit. As for styling and cosmetics, both units sport clean lines and attractive textured front panels.

## Up and running.

The slim profile of the DN-2000F makes installation in an existing mobile console and equipment rack a snap. The transport units compact size may prompt some DJs to modify their consoles to accept both units. This would greatly simplify system setup and break down. The supplied four foot connection cable may prove too short for most applications where the transport unit is mounted in a separate equipment rack away from the control unit. A longer cable option is available from Denon for equipment rack installation.

Rubber-topped push buttons on the control unit offered a more tactile response. Your fingertips don't slide or bounce off control buttons enabling you to mix more confidently and accurately at blinding speeds. The large Play/Pause and Cue buttons also made easy targets for your index finger.

Loading a CD into the DN-2000F is uneventful and straightforward. For added loading ease and time-saving convenience, a duplicate set of open/close buttons are also featured on the control unit. (This feature should be standard on all dual transport CD players as it enables you to load CDs without focusing your attention away from your mixing controls.)

Track selection on each transport is accomplished with two push buttons which provide forward and reverse scroll functions. Direct track access via an alphanumeric key panel, like the one featured on the Stanton/Vestax CD-22, is the more preferred approach. Program search functions were accomplished with the aid of fast forward and reverse push buttons. When pressed briefly, these buttons search forward or reverse a few frames at a time. Holding down either button, switches the transport into a high speed search mode.

**Denon DN2000F**

The DN-2000F's Cue feature provides the same function offered on the DN-4000F. With it you can quickly skip to a designated spot on the disc, enabling you to repeat a selected portion of music at the push of a button. In addition, the DN-2000F gives you the option of playing a single track selection, or the entire disc.

Beat mixing with the DN-2000F is accomplished with the aid of sliding pitch controls and Pitch Bend buttons. The pitch controls on the DN-2000F are the most responsive that I have ever seen on any CD player or turntable. To help synchronize two pitch-matched CDs on a common beat, the DN-2000F's Pitch Bend feature enables you to momentarily speed up or slow a disc until the discs are on beat. Releasing the control returns the disc back to the original matched pitch.

## Road test results.

The DN-2000F is a solid road performer. The unit's compact size make it ideal for mobile use. Unlike its predecessor, the DN-2000F features automatically locking transports, eliminating the need for locking screws. The LCD display was a joy to use. The elapse/remaining time counter, with its hundreths-of-a-second readout, allowed me to cue up discs with hair-splitting accuracy. My only complaint with the display is that Remaining Time should be the default readout mode instead of Elapse Time.

Anyone who has ever balked at spinning CDs needs to check out the DN-2000F. Mixing action is very similar to spinning vinyl and you become immediately attached to the touch and feel of the controls. Priced at $1,250, it is certainly an excellent buy for anyone looking to make the move from vinyl to CD.

**For additional information contact: Denon America, Inc. 222 New Road, Parsippany, NJ 07054 • (201) 575-7810**

**STANTON-Vestax CD-22**

# STANTON/VESTAX CD-22 - High marks for innovative design.

*The CD-22 is a versatile unit with* features and functions that make it ideal for home and professional use. Like the DN-2000F, the CD-22 borrows some of its looks and functions from Numark's dual transport CD players. The CD-22 makes a sharp departure from the Numark mold with instant music play, programmable disc play with nine-file memory, transport job dial and direct access track selection. It won't be long before the CD-22 gives new meaning to the word "party machine."

## At a glance.

The CD-22 is a 19" rack mountable system with the control unit measuring 3-1/2" high and the transport unit measuring 4-3/8" in height. Layout of the control unit's front panel is clean and simple. Placement of controls followed a logical format and promoted ease of use. The transport unit featured an obtrusive looking red thunderbolt on the front panel. I was reassured by the folks at Stanton that the final unit will have a face lift.

The center portion of the control unit featured two rows of push buttons for direct track access and disc play programming. The top row of buttons enable you to select the transport and desired music track number for playback. When used in conjunction with the bottom row of buttons, you can store up to 10 selections for programmed playback. The CD-22 also allows you to store a programmed selection into a memory file for later retrieval. You can assign up to nine files for a total of 90 selections (10 selections x 9 files).

The CD-22's control unit offers a number of innovative solutions for disc cueing and pitch control. One feature, the job dial, provides fine cueing of words, drum beats and selected tracks of music with fingertip ease. For high speed searches, the CD-22's job control features a scan dial with variable scanning speeds. Rotating the dial to the far right provides forward scanning at 16 times the normal playing speed. Rotating the dial to the far left reverses the process. A slight rotation of the dial to the right or left provides forward or reverse scanning at twice the normal playing speed.

## Out of the box.

Setting up the CD-22 was a no-brainer. It came complete with both control and stereo audio cables. The control unit mounts comfortably in virtually any mobile console, the transport unit can be mounted in a standard 19" equipment rack. An optional 25 ft. control cable is also available from Stanton/Vestax for permanent installations.

Programming track selections into memory is as simple as operating a microwave oven. During playback, the unit cues up both transports so that there is always a CD in the standby mode. This resulted in a very smooth and brief transition between selections. This feature is excellent for those times when you want to get on the dance floor and interact with the crowd.

Manual mixing with the CD-22 simple and easy. The unit's direct track access feature made cuing up CDs a snap. Cuing up a track selection was a simple matter of punching in the transport letter and the number of the track selection. Cuing up a specific portion of music was accomplished with the job and scan dials. Pressing the monitor button enabled you to hear disc output while cueing. With the monitor action during normal disc play, I was able to simulate a number of "scratch" and "stutter" effects using the job dial. Creative jocks will no doubt find dozens of innovative uses for this feature.

## Personal comments.

The CD-22 is a fun machine to operate and is a must if you want to spend some time on the dance floor. Pitching up two discs took a little practice but is no more difficult than working with vinyl. Direct track access is a real plus, especially when you're flying by the seat of your pants.

The unit's separate Start and Pause buttons were very responsive but were a


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little too small to gain mass appeal. A smarter move would be one large Play/Pause button. Mobile jocks looking to "scratch" mix CDs might feel a little uneasy with dual button arrangement. On the other hand, only a small percentage of the DJ universe "scratch" mix so that the large majority of DJs who spin at weddings and other social events will want to take advantage of the unit's programmable play functions.

Priced at $1,325, the CD-22 is an excellent step up from the current offering of programmable play dual transport CD players and will no doubt set new performance and design standards for the next generation of CD players in the years to come.

**For additional information, contact: Stanton/Vestax Electronics, 101 Sunnyside Boulevard, Plainview, NY 11803 • (516) 249-0235**

### *IF YOU WERE IN R&D . .*

If you could design and build the ultimate Dual CD player, what would you come up with? What features would you add or delete? What would the price be (be realistic). Jot down your ideas and send a letter or fax to "Mobile Beat R&D"!


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## O.T.R.

*by R.A. Lindquist*

Now that you've read about all the nifty things these two CD players are capable of you've got to be asking, "How do they work at a gig?".

**Denon DN-2000F** - There has been a Denon DN-2000F setting next to my work station for a week, and I couldn't resist the opportunity to take it out for a spin. What I found in real world application was that this player is nothing short of pure pleasure to work with. It's simple, fast, and allows the utmost in creativity. The 'pitch' and 'pitch bend' controls make beat-mixxing easier than it was with vinyl. The digital read-outs are bright enough to be legible from eight to ten feet away and allow you to select elapse time or time remaining. A digital frame counter, which counts from 00 to 74 each second, allows the operator to cue with precision never before imaginable. For example, I have always loved pulling a few choice lines off the "Good Morning Vietnam" soundtrack and injecting them into the mix at appropriate times. One of my favorites is "This is not a test, this is Rock N' Roll" which is found about five seconds into the first track. Previously, the best method to extract this quip was to sample it or put it on tape and then jockey the tape back and forth to find the perfect start point. With a digital frame counter, all you do is load the CD, select track #1, scan forward to 4 seconds and 52 frames and push the big red cue button. When the appropriate time comes, punch the big green start/pause button. Punch it again and the player will automatically re-cue it to the start point. If you want to try it out with something more current, slip in Michael Jackson's Dangerous. Select track #8, scan to 59 seconds and 33 frames and push the cue button. Slam the big green button and instantaneously you'll hear the first note of 'Black or White'. You don't have to play the screaming guitar lead-in or more importantly, McCauley Caulkin telling George Wendt to "Eat This", unless, of course, you want to.

**Stanton-Vestax CD-22** - Stanton has definitely made the right move. CDs are the best thing that has ever happened to the MDJ business and this player advances the movement. First impression may be that this machine looks a little difficult to master. Its looks are deceiving, it is just as simple as the Denon. Although it does not have digital frame counter, its real time counters are nearly as precise. Cueing is instantaneous and one really nice feature is the ability to jump from one cut to the next as fast as you can work the buttons! Here's what I mean. Say you accidentally cue and start track five but really wanted track nine. Simply go to the row of track select buttons, press "9" and hit the start button. With virtually no dead air, the unit will jump to track 9! This can be a real life saver. This player also allows you to program an entire hour or more of background music. Simply load your two favorite background music CDs and it will play any cuts you select in whatever order you select them! As far as mixxing, it's quite capable of doing anything you want it to do. I know it sounds like a cop-out, but the truth is, I can't decide on which of these units I like better.

★ REMIXED
★ REMADE
★ RELEASED

# RELEASES, REMAKES & REISSUES

Several new DJ-friendly compilations, covering virtually all styles of music, have come to our attention over the last two months.

DJs who do frequent Jewish Weddings and Bar/Bat Mitzvahs will appreciate "THE COMPLETE JEWISH PARTY CD". This collection was produced by Bobby Morganstein Productions of Huntington Valley, PA. A Mobile himself, Bobby has been performing at Jewish affairs for over a decade. Frustrated with not being able to find the appropriate music that was being requested for these gatherings, he hired the most talented orchestra leader in his area to record the music for this CD. "THE COMPLETE JEWISH PARTY CD" includes three different Hora medleys with different time lengths, a rendition of "Happy Bar/Bat Mitzvah", nine of the most popular Jewish Party songs, two Israeli dances and for weddings, Processional and Recessional marches plus Crowing Ceremony music. To order a copy, send $17 plus $3 shipping to Bobby Morganstein Productions, 3736 Wheatsheaf Rd., Huntington Valley, PA, 19006 or call (215) 947-6935.

At the (far) other end of the spectrum is the "Copulation Compilation". This collection of ten "songs to get you thrown out of most banquet halls" features such X-Rated classics as "The Rodeo Song" by Garry Lee and the Showdown, "The Dirty Polka" by the Dirty Polka Band and the infamous "The I-95 'Asshole' Song" by August Campbell and the Spur of the Moment Band. Regretfully, Jimmy Buffet's "Why Don't We Get Drunk . . " is not included. Still it's a great collection and handy to have for those nights with the "Beer and Burger" crowd. It's also a shoo-in for a coveted top position on "Dr. Shock Jock's All time Top Eleven". "Copulation Compilation" is available for a limited time for $14.99 plus $2 shipping from D.J. Specialist Distribution, P.O. Box 193, Framingham, MA, 01701 (508) 875-2431.

In the last issue of ***Mobile Beat***, DJs Jeff Greene and Bobby 'K' Kramarik explained, step-by-step, how to teach the popular party dance "The Electric Slide" to your guests. Now, DJ Bernie Howard is distributing the fourth CD in the series entitled "All The Original Hits" featuring, you guessed it, Marcia Griffiths' version of "The Electric Slide". Other prime cuts include "Strokin'" by Clarence Carter, Bobby Darin's immortal "Mack The Knife", "Birthday" and "I Saw Her Standing There" from the Beatles, dance classic "Da Butt", "What I Like About You" from the Romantics and several other surprises such as Garth Brooks "I've Got Friends In Low Places". Price is $35 plus $3.50 shipping. Order from DJ Bernie Howard, 4949 Dempster Street, Suite 201, Skokie, IL 60077 or call (708) 674-7760.

Here's a couple of hot tips for mobiles in Canada and US DJs close enough to the border to get to a Canadian record store. BMG Music Canada has released "Disco Classics", the first in a series of retrospective LPs. Tracks include Vicki Sue Robinson's "Turn The Beat Around" remixed by Canadian DJ Vince Degiorgio. Other tracks are "The Hustle" by Van McCoy, "Rock The Boat" from the Hues Corporation, The Village People's "YMCA", and "Disco Inferno" from the Trammps. All in all, "Disco Classics" is sixteen of the best of Disco, which, as impossible as it seems, is undergoing a resurgence. BMG has also released "Club Cutz" featuring straight ahead dance and pop dance favorites. Another Canadian compilation of note is "Awesome Hits" from the PolyGram subsidiary, PolyTel. "Awesome Hits"

includes the such recent re-currents as "Good Vibrations" by Mark Mark, "OPP" from Naughty by Nature, P.M Dawn's "Set Adrift On Memory Bliss", "Lies" by EMF, "Motownphilly" from Boyz to Men and nine others.

Rhino Records has been busy compiling and producing several new sets of interest to MDJs. "Rock N' Roll Wedding Songs" (volumes one and two) contain a total of twenty-eight musical gems 'To Make Your Wedding Day a piece of Cake'. Highlights include the original versions of "Chapel of Love", "Hey Paula", "If You Wanna Be Happy", "With This Ring", "Wouldn't It Be Nice" and "Wedding Bell Blues" . . . you get the idea. All in all, a excellent set. Particularly impressive was Rhino's decision to include Harry Nilsson crooning "For Me and My Gal" from his LP "A Touch of Schmillson in The Night". Particularly disappointing was the decision to include the Captain and Tennille's version of "The Wedding Song". It's not a bad cut, we just would have rather had Paul Stookey's version.

Also new on Rhino is the "Billboard Top Dance Hits" series, a five volume set (1976 through 1980) which includes such Disco classics as "YMCA", "Celebration", "You Should Be Dancing", "Last Dance", "Ring My Bell", "Funkytown" and many others, all original versions by original artists. For something a bit more current, check out Rhino's new four volume collection entitled "Street Jams". Highlighting the 48 song set are: Herbie Hancock's "Rockit", "The Breaks" from Curtis Blow, "Jam On It" by Newcleus and "Let The Music Play" by Shannon. Last but not least is the Rhino collection "Rebel Rouser". At first, you might be tempted to toss this into the category of 'handy but not essential DJ CDs'. Then again, in some parts of the country requests for Marshall Tucker's "Heard It In A Love Song" or "Free Bird" from Lynard Skynard are frequent. A must if you spin in bars.

Re-mix collectors take note! There's a new remix club you may wish to contact. "X-Mix" calls itself America's newest, most exciting and most innovative remix service. X-Mix plans to issue one record (vinyl) per month featuring the work of some of the country's best remixers. The flipside of each issue will contain a "Flashback Mix" featuring a 90's remix of a rare dance floor classic. The service also offers DJ equipment and supplies such as a battery powered "Beat Counter" device which helps DJs determine the BPM simply by tapping along. Every issue will also contain ten hard to find samples. For more information, call (617) 561-XMIX, Fax (617) 567-4886, or write X-Mix, P.O. Box 410342, E. Cambridge, MA 02141-0004.


## TOP 100 BOOK

A "must have" reference book for disc jockeys! ROCK 100 ranks the Top 100 Single Records for each year from 1956 through 1990. This handy 100 page paperback book lists the Title, Artist, Label, and various chart data from *Billboard* magazine for some 3500 songs. Send check or money order for $8.25 to Chartmasters, P.O. Box 1264, Covington, LA 70433. Canadian orders add 10%, Louisiana residents add appropriate sales tax.


# MB TOP TRAXX

### *CONTEMPORARY / ROCK*

1. REMEMBER THE TIME - Michael Jackson / Epic
2. MASTERPIECE - Atlantic Starr / Reprise
3. TEARS IN HEAVEN - Eric Clapton / Reprise
4. TO BE WITH YOU - Mr. Big / Atlantic
5. I'M TOO SEXY - Right Said Fred / Charisma
6. BEAUTY & THE BEAST - Celine Dion & Peabo Bryson / Epic
7. WE GOT A LOVE THANG - Ce Ce Peniston / A&M
8. UHH AHH - Boyz II Men / Motown
9. MISSING YOU NOW - Michael Bolton / Columbia
10. JUSTIFIED & ANCIENT - KLF w/ Tammy Wynette / Arista
11. WHAT BECOMES OF THE BROKENHEARTED - Paul Young / MCA
12. THINKIN' BACK - Color Me Badd / Giant
13. GOOD FOR ME - Amy Grant / A & M
14. SAVE THE BEST FOR LAST - Vanessa Williams / Mercury
15. STARS - Simply Red / East/West
16. EVERYTHING'S GONNA BE ALL RIGHT - Naughty By Nature / Tommy Boy
17. IF YOU GO AWAY - NKOTB / Columbia
18. MAKE IT HAPPEN - Mariah Carey / Columbia
19. DEEPER LOVE - Clivilles & Cole / Columbia
20. DO NOT PASS ME BY - Hammer / Capitol

↗ AIN'T T2 PROUD 2 BEG - TLC / Arista

↗ OOCHIE COOCHIE - MC Brains / Motown

↗ HAZARD - Richard Marx / Capitol

↗ UNTIL YOUR LOVE COMES BACK AROUND - RTZ / Giant

↗ BABY HOLD ON TO ME - Gerald Levert / East West

### *COUNTRY*

1. STRAIGHT TEQUILA NIGHT - John Anderson / BNA
2. SHE IS HIS ONLY NEED - Wynonna / MCA
3. DALLAS - Alan Jackson / Arista
4. IS THERE LIFE OUT THERE - Reba McEntire / MCA
5. A JUKEBOX WITH A COUNTRY SONG - Doug Stone / Epic
6. BORN COUNTRY - Alabama / RCA
7. TAKE YOUR MEMORY WITH YOU - Vince Gill / MCA
8. IT ONLY HURTS WHEN I CRY - Dwight Yoakam / Reprise
9. BABY I'M MISSING YOU - Highway 101 / Warner Bros.
10. WHAT SHE'S DOING NOW - Garth Brooks / Liberty

**MB Top Traxx** is compiled through various sources, including audience requests as reported by Mobile Beat readers. Other considerations include radio airplay and sales performance according to Billboard and other publications. To report the top requests in your area, fax a list of THE TEN NEW SONGS your audiences are requesting to Mobile Beat during the week of 4/20 - 4/24. **Fax Number: (716) 385-3637.**

# DANCE / TOP 25

1. JUSTIFIED & ANCIENT - KLF w/Tammy Wynette
   Arista - 112 BPM
2. NOCTURNE - T99
   Columbia - 129 BPM
3. DEEPER - Susan Clark
   Capitol - 118 BPM
4. ONLY LOVE CAN BREAK YOUR HEART - St Etienne
   Warner Bros. - 123 BPM
5. PAPER DOLL - PM Dawn
   Gee St. - 106 BPM
6. BUTT NAKED - Charm
   Turnstyle / Atlantic - 122 BPM
7. WE GOT A LOVE THANG - Ce Ce Pensiton
   A&M - 120 BPM
8. DO YOU WANT IT RIGHT NOW - Degrees of Motion
   Esquire - 112 BPM
9. NEVER SAY NEVER - Lisette Melendez
   Fever / Columbia - 114 BPM
10. CHIC MYSTIQUE - Chic
    Warner Bros. 122 BPM
11. GOOD FRIEND - Paris Red
    Epic / Sony - 125 BPM
12. THE MUSIC IS RIGHT - Musto & Bones
    RCA 126 - BPM
13. CALL MY NAME - Love & Sas
    BMG - 119 BPM
14. PUMP IT UP ALL THE WAY - Daisy Dee
    LMR - 127 BPM
15. REMEMBER THE TIME - Michael Jackson
    Epic - 110 BPM
16. DIRECT ME - Reese Project
    Giant - 121 BPM
17. GET OFF - Mr. Lee
    Jive - 127 BPM
18. INDEPENDENT WOMAN - Adeva
    Capitol - 120 BPM
19. COMIN' ON STRONG - Desiya
    Mute - 123 BPM
20. PLANET LOVE - The Dylans
    Beggars Banquet - 128 BPM
21. LOSING YOU SGH - Moccasoul
    Savage - 122 BPM
22. MAKE IT MINE - Shamen
    Epic - 121 BPM
23. VIBEOLOGY (RMX) - Paula Abdul
    Virgin - 118 BPM
24. TESTIFY - Sounds Of Blackness
    Perspective - 106 BPM
25. FEAR - Siouxsie & The Banshees
    Geffen - 121 BPM

TOP 25 courtesy of
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# REMIX REPORT

***by 'DJ Joe' Ragona***
***highlighting the best from independent remix services***

Hello again fellow Mobile Beaters, I've got remixes, remixes and yet more remixes to review. Continue reading and I guarantee you will have trouble balancing your checkbook next month.

Just off the presses from Hot Tracks is issue HT 10-7. The first with a remix of MJ's "Black or White" to hit the streets. They used the original CD track to edit the remix (before the C&C 12" mix was released) and did not add multi-edits to defeat the song's structure. They eliminated the inconsistent rock sections and inserted a few samples of Martin Luther King to help carry the message of the song. As a completely Top 40 programmable song, this is a breeze to mix with.

Adeva's "It Should've Been Me" is a track that many DJs have been after. A restructure of the song was created to make a smooth transition between the U.S. and U.K. versions. Great!! However, (here's the bad part) the first break goes into a 32 beat breakdown and then offers us the low-end guitar riff with Adeva talking over it. Being a theatrical mixer, I think the breakdown should have been extended to at least 64 beats. CLEAN BEATS. If you want to ride the mix out, you have to be aware of the KEY structure in both songs. The guitar riff will tear your mix up if the songs don't match harmonically. Other than that, I liked the remix.

The remix of "I'm Too Sexy" by Right Said Fred has elevated this song to a new level in dance floor fun! The song is huge now and this mix brings out the best points that are scattered throughout the original 12". A cool sample of a female sex talk show is overdubbed at various spots as well. She even tells you how to start your sex life out on the right foot! You have to hear it for yourself. The mix points are great for riding and slamming the mix!

The rest of this issue is well worth the price you're paying for the remixes. Celine Dion's "Unison" is structured quite well and easy mixing ability is again the objective here. I can safely tell you that all the remixes are fresh. One note I will mention is for all you CD and Ultimix fans, the CD version of this issue features an extra bonus cut of Shannon's "Do You Wanna Get Away" edited by Ultimix's own Bradley Hinkle!

NRG FOR THE 90's (don't let the title fool you) features the new Donna Summer cut "Work That Magic" in which HT decided to use the original LP version as opposed to the 12" mix. They added several tracks of drums (using three different drum machines) and the mix completes with a well suited NRGtic feel for the true fans.

Paul Varney comes to us from PWL productions with "So Proud of You". The song will remind you of Rick Astley. Hot Tracks took the tune and DECONSTRUCTED it, thus creating ample breaks showing off the best musical passages.

In my opinion, Dannii Minogue is probably the best crossover NRG-to-Dance artist of this year. She's covered great dance songs up to now and because she's featured here on NRG For The 90's, doesn't mean it's all Hi-NRG you know! Remember the old Regina "Baby Love"? Well, Dannii Hi-House's it up for you and Hot Tracks

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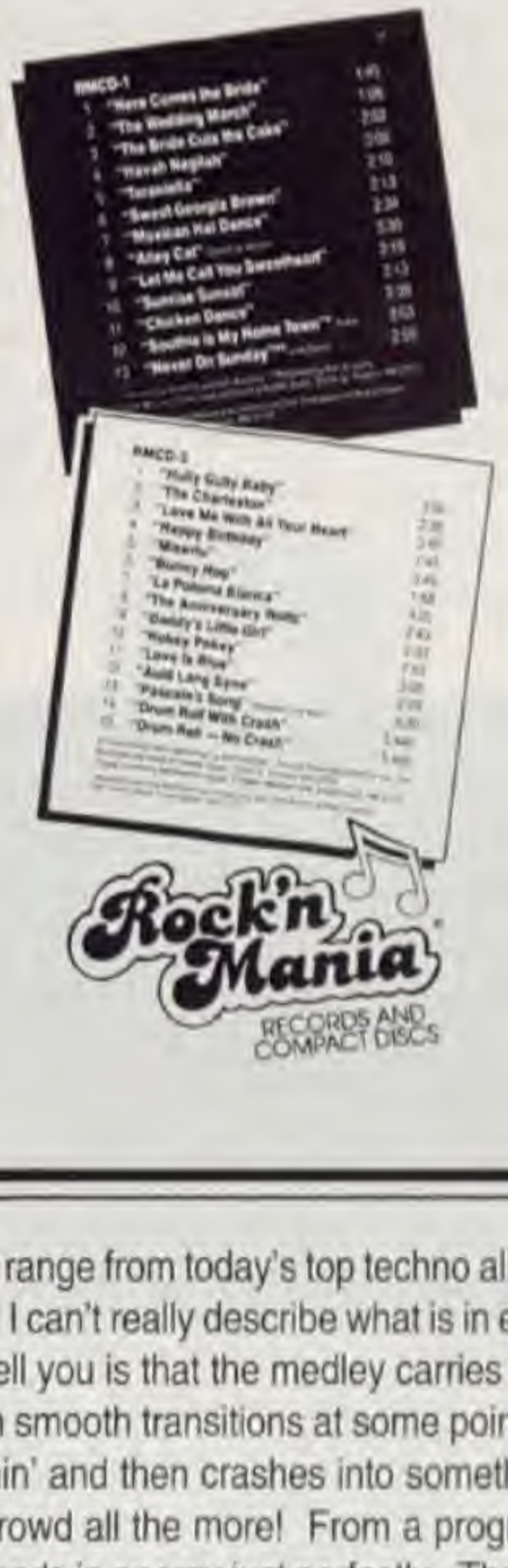

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3. "Polka Medley" 2:46
4. "Armed Forces Medley" 3:04
5. "The Stripper" 1:50
6. "William Tell Overture" 3:39
7. "Charge Theme" :19
8. "Notre Dame Fight Song" :31
9. "Limbo Rock" 2:42
10. "X-mas Dance Medley" 4:21
11. "Trumpet Fanfare" :15
12. "Star Spangled Banner" 1:19
13. "1812 Overture" :36
14. "Crowd Enhancing Theme" :22

All instrumental tracks performed by Rich Acocella. All vocal tracks performed by "Inky" Fee. Recorded and mixed at Fenella Studio, 33 Elm St., Foxboro, MA 02035. "Digital Inciter by Northeastern Digital, 2 Hidden Meadow Lane, Southborough, MA 01772

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alternately combine their creativity by tearing up the three import versions to highlight the best parts. It's got a fantastic bottom end driving Dannii's vocals similar to the Ceybil Jefferies' groove. Great job!!

If KLF can feature country singer Tammy Wynette in their latest hit doing lead vocals in a mixdown of country and hip house, then why can't someone combine techno and HiNRG? Dannii's sister Kylie does just that in her latest release "I Guess I Like It Like That". If you've heard 2 Unlimited's version of "Get Ready For This", you can imagine the techno keyboard sound that's prominent throughout the song. "I Like It" with some exciting twists, but because the vocals are repetitive and catchy, I think this is going to be a dance floor screamer!!!

Ultimix #41 has a great selection of remixes. Let's start with Clivilles and Cole remake of U2's "Pride (In The Name Of Love)". Personally, I think that the original is very choppy and should not have had the classification of "techno mix" anywhere. This is not my interpretation of techno! What I was hoping for here was for the UM boys to clean up the bottom end mess on the original 12". What they did was restructure the original, leaving it intact but gave us mixing points to exit the song more successfully. If you like the original at all, you'll love the remix.

Ultimix is well known for their medleys and let me tell you techno/rave fans that this one KICKS SOME MEAN ASS!!! It's clean, smooth and has multi-samples that range from today's top techno all the way back to the #1 1980 songs! I can't really describe what is in each part of the mix, but what I can tell you is that the medley carries itself out thoroughly. It goes through smooth transitions at some points which will keep your floor happenin' and then crashes into something with more energy to hype the crowd all the more! From a programming point of view, the song ascends in energy just perfectly. The medley includes hits such as Get Ready For This, Night In Motion, Take Control, Mindflux, James Brown Is Dead, Dominator, Nocturne plus more.

"Good Friend" by Paris Red is soon to be a huge crossover hit! The Ultimix version gives us a new 7:40 version with the techno feel enhanced throughout. They added the much needed breaks and utilized the club version of the song to structure the entire remix.

That's it for this edition of the Mobile Beat Remix Report, until next time . . . Keep Spinnin' Loud!!!

*Joe Ragona is President of Spinning Sound Enterprises, Toronto, a distributor of Remixes to DJ members throughout North America. For information, call 416-398-8558. Remix services which have product for review should call or write Spinning Sound at 260 Spinnaker Way, Unit #7, Concord, Ontario L4K 4P9*

# DJ DINOSAUR INVENTS MOBILE

I can't remember when it was, but I do remember the feeling of failure that pervaded every bit of my being. It wasn't "stage fright", as I had a few years of radio experience under my belt. This time the butterflies were fluttering due to my equipment, or should I say the lack thereof. The amp and speakers had been bought years before from a bass player who needed bucks. The two Garrard belt-driven semi-automatic turntables were borrowed and they had no external on/off switches. To start and stop them, I had to plug-in and un-plug the AC cord! A power strip would have made the chore easier and safer, but all I had was a household extension cord.

To add to the challenge, I had no mixer, just an eight-input amp. There was no cue system. In this noisy, dirty, smelly K.C. hall I had to lean down and get my ear as close to the record as possible to listen for that teeny-tiny screeching sound of the needle in the groove.

On this particular night, I had been billed as "Rockin' Ralph - from KWKH & KROK radio". The country and rock combination implied that I'd have every possible record imaginable. Quite the opposite was true. As I was just getting started, my library was still quite small, so I borrowed a big stack of records from a co-worker. It turned out that he had nothing either, it just weighed more!

Between dealing with equipment and music deficiencies, I never even saw the dance floor. I don't remember hearing the sound of dancing feet, and I know I never heard the sound of voices calling me back for a return visit. I did get paid, and quickly reinvested the measly amount back into my fledgling business. Suffice it to say that I learned from those early mistakes and now actually enjoy working shows, rather than dread it!

# THE HELL WITH THE BOUQUET . . THROW THE DRESS!

I had been a Disc Jockey for a few years, playing in bars and for small parties, when my first big wedding booking came along. I saw this as my big break and really took it seriously. In preparation, I set-up and checked out my entire system, then made sure I had all the music the bride and groom requested. They were a younger couple so they wanted a lot of rock. What I didn't have, I went out and bought for the occasion.

When the big day came, I loaded up early and headed for the hall. Upon arriving, I went to work setting up and then got all decked out in a rented tuxedo. I put on some light background music and the guests began to file in. A short time later, the bridal party arrived. I headed to the door to meet them and line them in proper order for their introductions.

As I approached the glass door, I expected to see the bridal couple and their friends happily coming up the walkway. Instead, what I saw was a huge guy in a tuxedo flying toward the door. BAM! He hit the door and fell to the ground. Someone yelled "FIGHT!" and all hell broke loose. Within minutes, the hall emptied and everyone joined in the rumble on the front lawn. It wasn't long before someone got the situation under control but tempers were still at the breaking point. As the group filtered back in, the brawl reignited. There was little I could do but guard my gear from flying bodies. As the helpless bride stood by crying, one of the ushers and a bridesmaid grabbed her dress and tore it right off and threw it in the punch bowl! After the bride ran screaming from the hall, it was quite awhile before order was restored. Finally, she returned in a punch stained dress and the reception continued. I must admit that, later that night when I played "The Stripper", it was rather anti-climatic.

## *SEND US YOUR HORROR STORIES!*

Every mobile entertainer has a good story about a bad booking. Without regard to how humiliating it was, you have a responsibility to share it! Send your story to "DJ HORROR STORIES", c/o Mobile Beat Magazine or fax (716) 385-3637. You could win a Mobile Beat staff shirt, T-shirt or other fine prize! The shorter and more shocking the better and don't feel you have to be a great writer, we take literary liberties with nearly every story we print. This issue features two DJ HORROR STORIES. "DJ DINOSAUR" was sent in by Rockin' Ralph of Bossier City, LA, "DRESS" was inspired by an experience submitted by Paul Murphy of Greensburg, PA.

NEW JUNE DATES!

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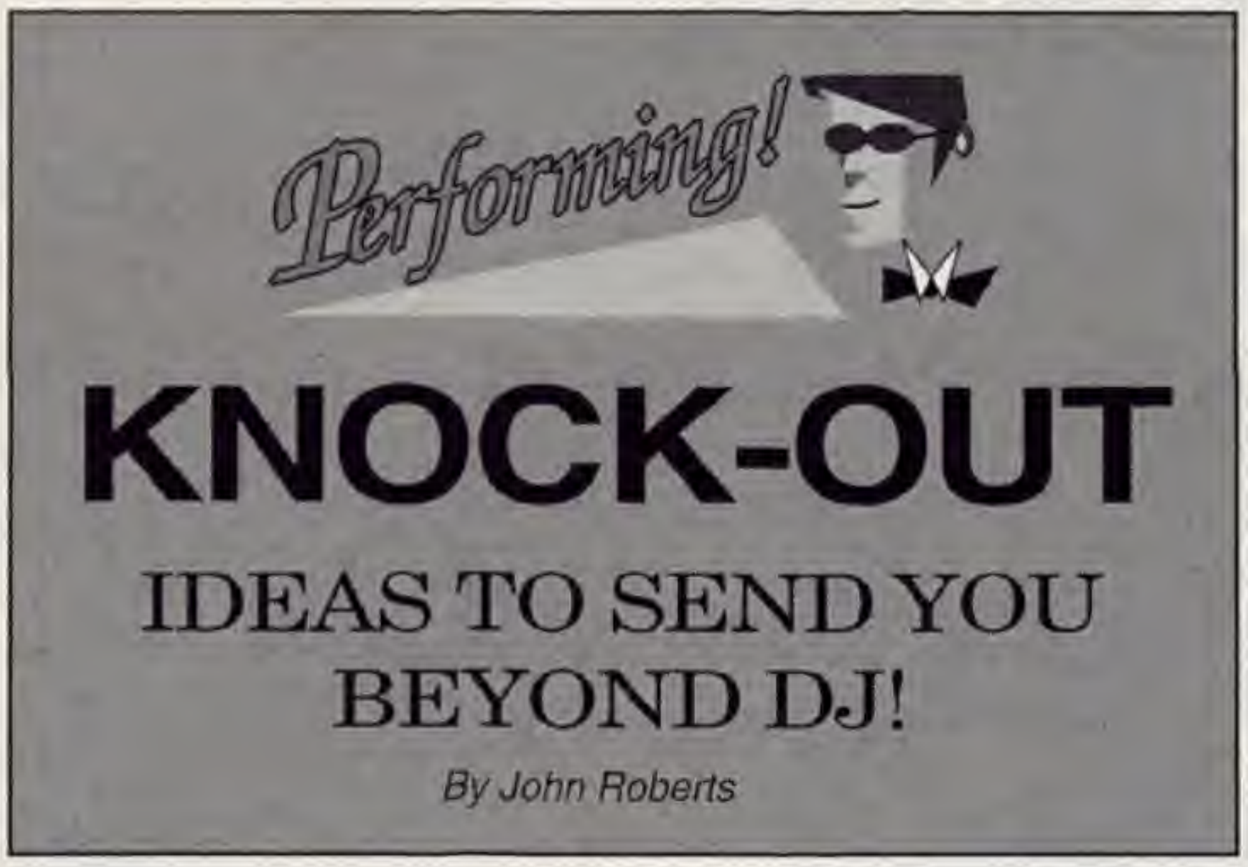


I'm a firm believer that audience participation activities are the entertainment wave of the nineties. Just going out, drinking and dancing is becoming old. Today's crowd wants more! Games have always been a speciality of mine, and I love interacting with my audiences, which is why I got involved with Karaoke and Robotic Boxing.

Most of you have certainly heard of Karaoke, but Robotic Boxing may be new to you. In fact, there are several other types of money-making avenues suited for adaptation to the Mobile DJ, or should I say, Mobile Entertainment industry.

**Robotic Boxing!** Remember "Rockem Sockem Robots"? Well they've grown up! Robotic Boxing is the invention of Keith Namanny who lives in Iowa. They're two 3 1/2 foot metal robots, designed to resemble "Rocky and Mr. T." They sit on a metal table about 5 foot long, that is set up to look like a boxing ring. People actually strap onto the boxers via a padded extension bar in the back and cause the boxers to punch. It's great entertainment with knockout results and anyone over 4 foot tall can do it. The boxers are on wheels and can be maneuvered easily. As you move - back - forward or side to side, so do the boxers. The heads are actually welding helmets that are hinged on and will pop up when hit, if the helmet goes all the way up for a 3 count, it's a knockout! The idea here is to get participants to strap in and box each other in 30-second rounds. The one with the most hits wins the round. It's that easy - we hold tournaments and give trophies away.

Robotic boxing is ideal for off nights in night clubs, especially sports bars. We've used it at theme parks, beach parties, (spring break in Daytona, Florida) and it was even featured on MTV and in a Budweiser commercial. We've done schools, (college areas are hot) picnics, county fairs, and had a corporate function where they hired it so their executives could relieve tension at $500 for three hours! It's definitely relieved many financial tensions. Schools and charities use it to raise money and it is a tremendous money maker. The best part is you get an exclusive territory. You'll have absolutely no competition, a salesperson's dream. I personally cover the entire state of Maryland and all of Washington, D.C. The price for purchasing rights to Robotic Boxing depends on the area you want. Base price with automated scoreboard usually costs about $2,500. Average earnings per night are $250 - $400.

Think about it, a completely unique entertainment concept that's profitable and portable. It sets up and takes down in about five minutes.

*Here are some other unique money making ideas:*

**Samurie Surfboard**: An actual surfboard is set up on a pivoting stand that is attached to a motion sensor connected to a TV screen. The idea is to follow the waves depicted on the screen, and keep the man in the picture on his board, and complete the ride. Great for colleges, bars, beaches, and resort areas. Purchase outright - non exclusive cost, approximately $3,000.

**Celebrity Shower**: A new twist to the dunking booths you've seen at carnivals. A space age looking telephone type booth is electronically connected to a basketball hoop, a golf putting green, and a dart board. Everytime a shot is made a selected celebrity in the booth gets a shower - or try using T-shirt clad damsels. Purchase outright - non exclusive cost, approximately $3,000.

**Money Machines**: Another space age looking booth, with blowers in the bottom, is connected to golf, dartboard, or basketball hoop. Make a shot, then get to the booth and get ready to grab money, coupons, or ping pong balls marked with prizes. The booth has slots for you to put your hands in to grab all you can in an allotted time. Great for promotions and charities. Purchase outright - non exclusive cost, approximately $3,000.

**Golf a Go Go**: An indoor or outdoor portable miniature golf course. Greens are 8 foot long and 12 to 20 inches wide, fits almost any dance floor and stacks, stores and moves easily. Great for club promotions, schools, fairs, charities, barmitzvahs, etc. Purchase outright - non exclusive cost, approximately $3,000.

**Selectacution**: Another great club idea that is an exclusive purchase with a protected area. This computerized dating game has been around for awhile. Each patron gets an initialized I.D. badge that allows interested persons to meet each other and send messages on a computerized message board. Or just let the control person know who you're interested in and at a predetermined time of night, everyone gets a printed readout of just who in the club was interested in who. If you were interested in someone who showed a like interest - then you've been selectacuted. The messages can get whacky and risque - and will keep the crowd around all night. A great ice breaker. Again with an exclusive agreement - there's no competition in your protected area, and believe me there are many great areas left nationwide. Cost approximately $7,000 and you're ready to go.

For more information on these money-making ideas, give me a call at 301-843-6688.

**Karaoke**: I knew this was going to be hot. I checked out several different types of karaoke systems before I got involved with Pioneer LaserDisc last year. At the recent NAMM show, I gathered information, picked up samples, attended seminars and talked with as many karaoke representatives as I could. In the next issue of Mobile Beat, I'll give you a drink from this fountain of knowledge. Everything you ever wanted to know about karaoke! - don't miss it!

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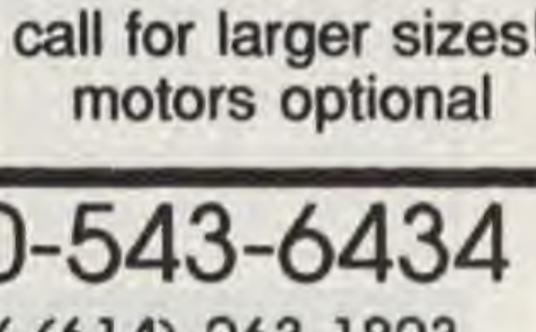

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# Place in the Sun brings DJ to The Stars

PRO Files

By R. A. Lindquist

When Mike Brandt first relocated from P.A. to L.A., his tales of ice covered roadways, slush splattered pedestrians, and the familiar northern ritual of thawing frozen door locks by heating the key over a disposable lighter baffled native Californians. Seven years have passed. His days in perpetual winterland are distant. Now his stories sound less like headlines from the weather channel and more like features in People, or an episode of Dragnet.

*--- The story you are about to read is true, not even the names have been changed. It was Wednesday, January 8th (1992). It was cool in Los Angeles. Mike Brandt was working the day watch out of LA DJ Connection, a DJ speciality shop just north of L.A. The phone rang. He answered it. It was Mr. Keith Edwards of Johnson/ Edwards Entertainment, an entertainment booking agency. Brandt had spoken to Mr. Edwards on several previous occasions. Since he is a fairly well known Mobile Disc Jockey in the L.A. area, Edwards frequently calls Brandt to book his services. Edwards asked if Brandt could handle a job on short notice. Brandt asked, "when?". Edwards said, "Friday". Brandt replied, "Sure".*

*The next day, Edwards called back to confirm. He told Brandt to meet him at the fashionable L'Orangerie Restaurant, in Beverly Hills at 7 PM sharp. He was told he would be doing a wedding reception and that his services would be required from eight to midnight. Edwards, however, refused to say who the job was for.*

*When Brandt arrived the Friday at 7, photographers and security guards were everywhere. He was issued a security bracelet, directed to a back entrance, and instructed where to set-up. Keith Edwards then arrived with the details. He explained that the veil of secrecy was neccesary in order to avoid any additional media attention. He added that the bridal couple had actually gotten married in Florida during December and that this party was to introduce the bride's friends to her new husband. Finally, he informed Brandt that the couple he would be introducing was actress / activist / and star of her own series of aerobic videos, Jane Fonda and Time Magazine's Man Of The Year, media mogul Ted Turner.*

Working at celebrity functions is not unusual for Brandt. He, and a handful of other southern California DJs, work parties in Beverly Hills and Bel Air on a regular basis. The Turner / Fonda event however, was definitely the largest in terms of famous faces per square foot. Among the guests were

Mike Brandt

Charleton Heston, Gregory Peck, Barbara Streisand, Kurt Russell, Goldie Hawn, Dolly Parton, Michael Keaton, Quincy Jones and Larry King. It would challenge any MDJ to work for such a notorious group of entertainers without becoming star-struck.

Following a request from the bridal couple to play some 'upbeat Motown', Mike started things off with the motor city classic, *I Heard It Through the Grapevine.* Within seconds, the dance floor was packed. "I was getting another CD ready", he recalls, "and when I looked up, I saw the weirdest thing. It was Gregory Peck with his hands in the air dancing to Marvin Gaye and acting like a raisin".

Before heading west, Mike Brandt was a DJ in the Philadelphia, Pennsylvania area, first as an independent and then with THE PROS. After leaving THE PROS in 1981, he started "Star DJs" (not related to Star DJs of Old Bridge, NJ), which he sold in 1986 in preparation for his move to Los Angeles.

Continuing on as Star DJs, he began booking mobile and club jobs around his part time job as driver for an airport shuttle service.

Later, he met a man named Charlie Parker who owned LA DJ Music Connection, and Brian Stickgold who had a limo business. With Parker looking for an opportunity to sell the LA DJ, Brandt and Stickgold became partners and bought the business. The shop, which is located at 20114 1/2 Saticoy Street in Canoga Park, sells and rents a complete line of DJ gear and features exclusive products like lightweight plastic portable equipment racks and truss/lighting systems. Among their list of regular clients are John Davidson Jr. and Rusty Weaver, son of TV star Dennis Weaver.

At 44, Brandt has over fifteen years of MDJ experience to reflect on but would rather look to the future. He predicts that during the next decade the general public will become much more educated to the fact that there are good and bad DJs. He elaborates saying, "I think the cream will really rise to the top and we'll see the prices come up. There will be a bigger division between exceptional DJs and party DJs".

# MAD MOBILE MAN

PRO Files

*by Michael R. Erb*

*Joe "Mad Martin" Martin (center) with "Weird" Al Yancovik (left) and Dr. Demento (right)*

Bigger is not always better. Just ask Joe Martin, owner of "Mad" Martin Productions in Wichita Falls, Texas, a city with a population of around 100,000. Over the years he has cut back on the number of systems he is running and at the same time proven that a small operator can make a comfortable living as a Mobile DJ operator.

Joe began working in radio in 1970. In 1972, the reality of low radio salaries made him explore other ways in which to supplement his income. In 1973 he began to do some club work as a sideline. "In the mid seventies", Martin recalls, "it was very difficult to compete with bands. You'd try to sell yourself to a bar owner and they would equate that to a guy coming in with a small record player. But, of course, back in those days the equipment was pretty basic."

"Mad" Martin was one of the first to advertise in the yellow pages in his area. Even now, there are only three or four direct competitors with ads in the phone book. He was also one of the first to utilize bumper stickers and T-shirts to promote his business. His affiliation with a radio station has also given him instant recognition and gives him a means to indirectly promote his business.

Before the Texas economy soured in 1984, things were really booming for "Mad" Martin. Sheppard Air Force base was bringing in numerous bands and hiring Martin as MC/DJ to warm up the crowd with music and chatter before the bands would take stage. He was running three systems, and there was little competition. Prices were at their peak. Keeping in mind the damage done by inflation over the last decade, the average cost of $500 per gig would be like getting $1,000 today. At present, the economy has dictated a going

rate of from $300 to $400 for a three hour dance. "Hobbyists", Martin says, " have infiltrated the market and driven prices down".

Of interest to all Mobile DJs is "Mad" Martin's brush with ASCAP. Four years ago, ASCAP began sending him letters that spelled out the legalities of their licensing and strongly suggested that he start paying up. When the letters persisted, "Mad" Martin finally gave in to their requests and is now paying them their fee on a per event basis. Even though the fee is minimal, he is annoyed with the confusion that exists concerning the law as it pertains to mobile operators and the "scare tactics" that ASCAP employs. Apparently for "Mad" Martin, it was easier to acquiesce to their demands than to fight it. He considers it more of an annoyance than anything else.

Because "Mad" Martin is located in the "Bible Belt", weddings actually are just a minor part of his business. Instead, class reunions and high school dances form the bulk of his work. He has found advertising in high school newspapers to be quite effective and at a very reasonable cost. He's also advertised in the daily newspapers, has used direct mail and run radio spots.

"I used to look through the wedding section of the newspaper", he says, "and then send direct mail to all the couples who had engagement announcements listed. In my advertising, I stressed my professionalism and years of experience more than anything else. I never bad mouth the competition or tear them down, I just reinforce my strong points." Another technique that has worked particularly well for Martin, is to advertise a 'Seventy-Nine Dollar Special'. This normally consists of a two hour gig on a Sunday thru Thursday. It has to be a first time client and the event has to be local.

Presently, he chooses to do all the work himself and prides himself on his unique approach to motivating people to dance. "I have always tried to be different and with a name like "Mad" Martin people expect something different. I occasionally play a tambourine or bring out a guitar and pretend to play along with the music. Frequently, I'll offer a twenty dollar bill to the first couple on the dance floor or give away promo CDs. At class reunions, I'll do a radio spiel that they can relate to as many of them they grew up listening to me."

"Mad" Martin's equipment list includes a pair of Technics 1300 CD players, Rane mixer and EQ, Cerwin Vega speakers and Peavey amplifiers. He saves money on music by buying wholesale at a one-stop. He also contacts radio stations and asks for extra promo copies of music that they might have. His elaborate lighting system includes Diversitronic strobe lights, twelve rainlights, four Par 56s, two rotating beacons, and mirror balls all on trusses. He has recently resurrected a pair of OptiKinetics effects projectors with oil wheels to project colored patterns on the walls. It's a seventies effect but people still love it.

"Mad" Martin has built a successful business based on simple, common sense premises. "Never sit down on the job", he says, "you can't possibly motivate a crowd if they see the DJ sitting behind the equipment". Among his other 'words of wisdom' are, "Try to learn something new about this business every day. The day that you do a 100% perfect job is the day you should retire. Play music the crowd wants to hear and maintain a professional attitude in your advertising and interaction with the public."


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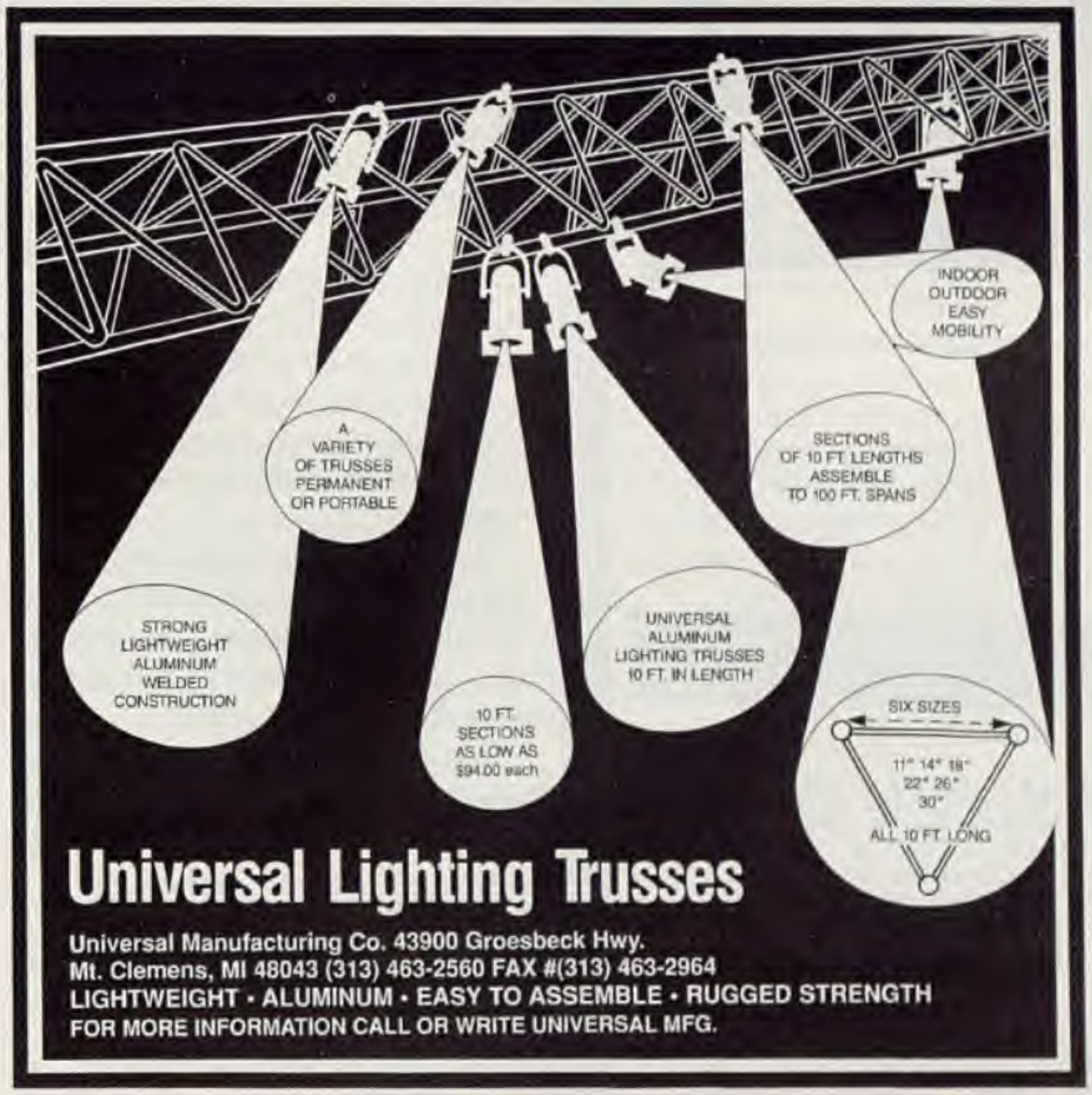
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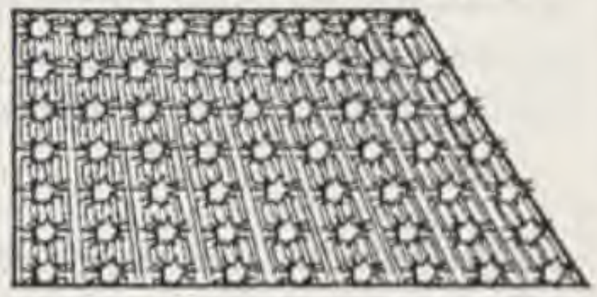

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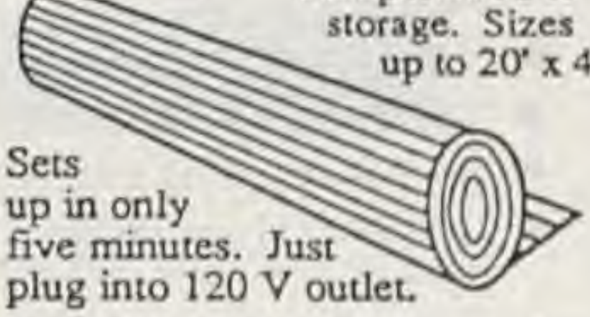

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Marketing

# Extra Summer Bookings Can Be A Picnic

*by Art Bradlee*

Everyone who owns and operates a successful Mobile Disc Jockey company (which includes everyone who reads Mobile Beat) knows that Summertime Saturdays are first to fill up. That's why all DJs should be asking top dollar for these prime days. But, when was the last time a Sunday or a weekday was booked to capacity? Here's a way for you to increase business on those "Off Days".

Last Spring I came up with an idea that worked extremely well and can bring you great success this coming Spring and Summer as well. It's easy to put into action and has the potential to bring great monetary rewards.

"Reward Your Employees For A Job Well Done" was the heading of a flyer I sent out in the form of a reward poster to encourage employers to plan a company picnic for their employees and their families.

The objective is to get them to book Sundays . . . not Saturdays. Again, Saturdays you're busy with wedding receptions booked at top dollar which many companies will be unwilling, or in these troubled economic times, unable to afford.

**First**, get a list . . . buy it if you have to from your local Chamber of Commerce.

**Second**, design your flyer. Point to the fact that one of the reasons we're called "Mobile" DJ's is that we can do an indoor picnic just as easily as an outdoor one. Some firms don't plan picnics because the weather in their area is unpredictable.

**Third**, be helpful. Take advantage of their inexperience in planning such an event. Offer to help them with food acquisition (caterer). Give them tips on where to have the picnic . . . help them plan the date.

Most people who work together don't party together. What a wonderful way for co-workers to get to know a different side of each other. If you use the right approach, smart employers will see how this can increase productivity and comeraderie.

Company picnics are an easy sell (especially if you offer a moderate price for the three or four hours). Everybody wins . . . the boss is happy and you just increased your Sunday receipts.

Feel free to contact me, c/o this magazine, if you have any questions.

***Art Bradlee has been in the Mobile DJ business since 1977. He recently sold his DJ operation in Binghamton, NY to become General Manager of the Laurel, Maryland office of Sound Decision Wedding Services, which he help start twelve years ago.***


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Managing

# Dealing With The "A" Word

*by Michael Buonaccorso*

In our last issue, we stated that although less than 2% of tax returns are audited, chances are higher in certain occupations such as ENTERTAINMENT, where payment is in cash and taxes are generally not withheld.

The words "tax audit" are usually enough to make any citizen come down with a sudden case of the "Big brother" syndrome. However, learning more about this process may make this fear a little less intense.

First, all audits are not alike. There are basically three types, the easiest and least time consuming being the ***correspondence*** audit. This is usually a written request from the IRS to mail in proof to substantiate any particular item(s) in question. Supply this information quickly and accurately, and this audit should end right here.

If more complicated circumstances are involved, or too many "red flags" went up in the processing of your return, you may have the pleasure of being invited to an ***office*** audit. These sessions can last anywhere from thirty minutes to several hours. You do have the option of authorizing your accountant or tax adviser to attend for you (or accompany you).

At the actual audit, be prepared! You will have been notified well in advance of what aspect of your return needs additional information, so don't show up empty-handed pleading ignorance. On the other hand, don't go to the other extreme and bring in boxes of unorganized paperwork. The burden is on you to back up the information in question, not for the agent to disprove it!

Once the 'show' is underway, let the agent set the pace. Don't volunteer information, but feel free to ask questions about anything you don't understand. If you need more time to gather additional information, ask for it. But avoid small talk about unrelated matters, or use this time to vent hostile feelings over government intervention.

The third type of audit, and usually most serious, is the ***field*** audit, where the IRS requests to come to your place of business to obtain the information they are seeking. These audits could last several days.

At the end of the audit you will receive a verdict. If you agree to comply with these findings you would sign the decision and it's "case-closed." If you disagree, you have 30 days to appeal. If the IRS appeal fails, you may petition the tax court, or even district and claims courts. These decisions can be appealed as well, so at some point in time, the personal time and expense involved here had better be weighed against the dollar amounts in question. Remember, every year has its April 15!

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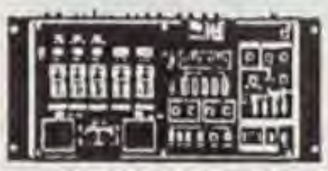

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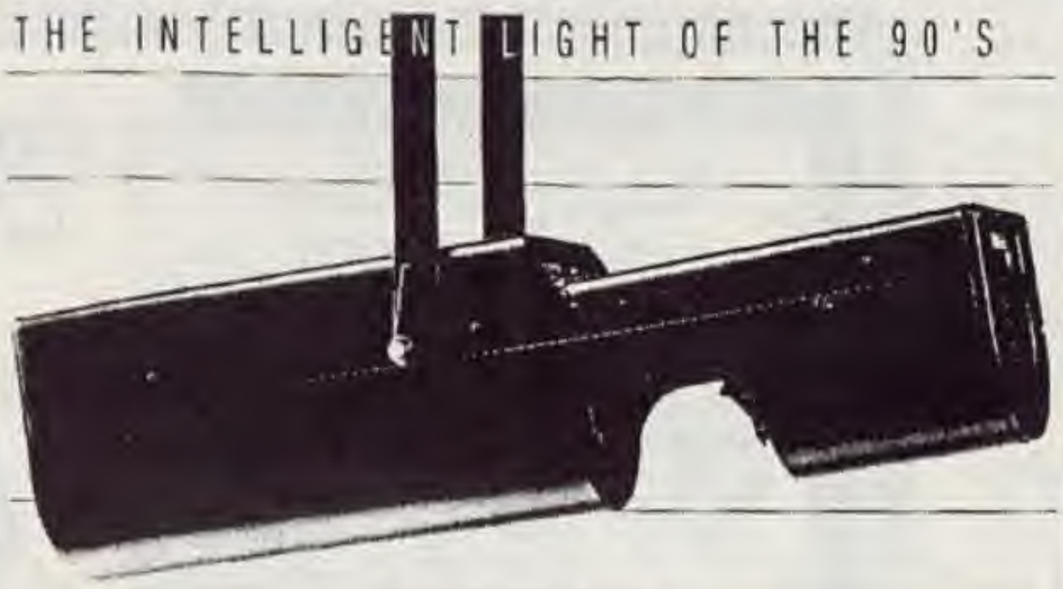

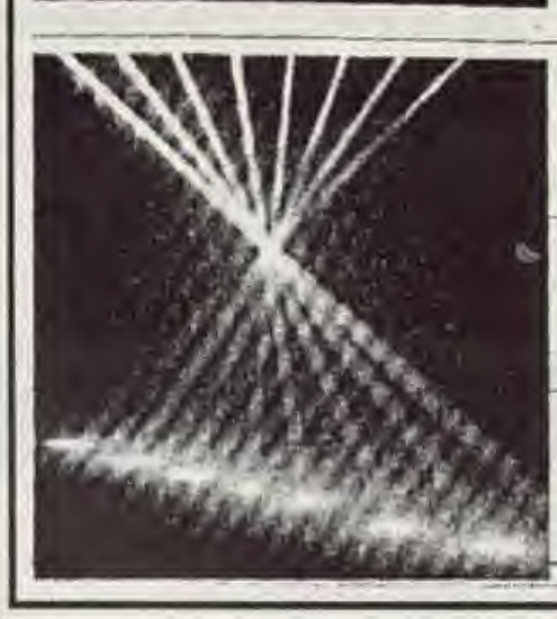

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# INCREDIBLE!

# Shrinking LIGHTSHOWS

## *Latest generation of DJ lighting effects lack size and weight but still pack the punch!*

**Visual presentation.** As MDJs continue their quest for that "special something" to set them apart from the competition, many are looking into improving their visual presentation through the use of high tech lighting effects. But what do the guests, other than the die-hard "demons of the dancefloor", have to say about DJs who travel with a lightshow? If you recall, in MB issue #4 (Oct-Nov '91) we took several "mobile projector/beam effects" on location and found that, for the most part, they can indeed stir up a crowd. We also found some of these effects were cumbersome, heavy and required far too much set up time. Having learned that putting a handle on an effect designed to be installed in a club does not make it mobile, lighting manufacturers have responded with effects that are now lighter and a breeze to transport, maintain, set-up and use. Here's a look at three vastly different lighting effects that may soon part of your Incredible Shrinking Lightshow.

**THE WHIZ™.** At 18" wide, 15" high and 8" deep, this is by far the largest member of the group, and with good reason. THE WHIZ, made in the USA by SHOW*PRO, represents the first time four projectors have been built interactively into a single case. For light source, each projector uses a MR-16 250 watt ENH lamp. Obviously, it is what the light does that is important. In this department, THE WHIZ has covered virtually all the bases. First, the light from each projector is given it's own unique shape. This is accomplished through the use of "gobos". These thin, heat resistant discs turn each of the four beams of light into a spiral, tunnel or a grouping of parallel flat or round beams. As the projected light hits flat surfaces around the room, these shapes become very distinct. Gobos are available in a variety of shapes and you can even special order one with your company logo!

After taking on the shape of the gobo, colors (yellow, light blue, deep orange, and green) are added through the use of dichroic filters. Unlike colored gels, dichroics give the light a color intensity that is stunning. As the lamps in THE WHIZ face upward, a means is needed to distort the direction the light travels so that it to focuses on the dancefloor and not the ceiling. Simply put, this is all done with mirrors. Beams are directed onto the dancefloor via mirrors mounted above the lenses.

At the heart of this self-contained lightshow in a case are two sophisticated controllers. The first controls the lamps. With sixteen built-in programs, THE WHIZ can create a mood for any music. In "Music" mode, the programs change to the beat of the music by way of a built-in microphone. You can adjust the speed at which the programs change, make the changes manually, or override the entire system and turn all four projectors on or off as you please.

The second controller is in charge of the mirrors that reflect the colored beams out the top of the unit. Again, the options are almost endless. You can adjust the sensitivity so the mirrors move fast or slow to the beat, or set the sensitivity for continuous movement and change the speed according to the tempo of the music. This is the first effect we've tested that can actually be used with a slow tune. Simply set the speed of the mirror movement to it's slowest position, put the lamp controller on slow chase, and watch the colorful shapes sweep dramatically across the dancefloor. It's quite an effect and can be used with or without fog.

Possibly the best features of THE WHIZ will be of little consequence to your dancing guests. The unit is mounted solidly on a steel chassis within a steel case. "Trapdoors" open to expose the mirrors and controller when in use. The rest of the time, they close up tight to prevent damage to optics or electricals. THE WHIZ is easily manageable. It weighs less than thirty pounds and can be set-up on a table. A sturdy bracket acts as a handle or brace for table top use, or for tree or truss mounting. Getting inside to replace a burned lamp can result in a little knuckle scraping, so give it time to cool down.

**RAVE.** From a distance, this effect resembles a "boom-box". Although it is considerably heavier, the analogy holds true for its size. RAVE is built like a boat anchor but moves about easily. Under its steel cover are two projector lamp / lens arrays that fire intense beams, head-on at each other. At the point where the beams would collide, are three dicroically colored mirrors

*Cont'd on page 56*

AB/AKG/ALTMAN/AMERICAN DJ/AMPEX/ANVIL/APPLIE ELECTRONICS/ATLAS/BBE/CERWIN
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# Understanding your Power Amplifier

*by Keith Clark*

Keith Clark is Vice President Public Relations for Jesse Walsh Communications. This article was prepared with the assistance of the engineering department at Crown International, Inc., Elkhart, Indiana.

The primary function of any power amplifier is to take an audio signal and boost the power of that signal up to a level where it adequately drives the speakers. In every sound system, the amp is the last stop before the signal goes to the speakers.

But what makes a good amplifier? Basically, it comes down to a combination of performance, reliability and value. Crown, one of the top amplifier manufacturers in the world, is known for providing amplifiers with this combination. In this article, we will look at the Crown Power-Tech® 1 & 2 amplifiers, two new amplifiers with many applications in the DJ market that offer features to look for when selecting an amplifier.

When you talk about performance, you are really referring to an amplifier's power rating, frequency response, signal to noise ratio, and distortion (or sound coloration). An amplifier should provide high power output over its intended frequency band, typically 20 - 20,000 Hz. What separates amplifiers is the ability to distribute this power efficiently across the entire frequency response range.

Crown designs their Power-Tech amps to provide efficient output throughout the entire 20 - 20,000 Hz range (+ or - 0.1 dB at 1 watt). Not only does this makes for an accurate reproduction of the input signal, but also means that power isn't being wasted on inaudible low-frequencies. This allows more power to be devoted to fuller, cleaner mid- and high-frequencies.

Manufacturers may list peak power as well as average power. Peak power usually indicates the limit of the amplifier and should not be confused with the rating of the amplifier under heavy continuous current demands. Peak power means that the amp can handle the peak figure for only very brief periods. Typically this number is four times greater than the continuous average output power rating.

Distortion, another key performance factor, is a variation or differentiation from the original signal. Some amplifiers which are perceived as sounding "better" because of distortion or coloration are actually far less accurate than amplifiers which produce pure, uncolored sound.

To eliminate this problem, manufacturers deal with it in different ways. For example, Crown equips its amps (including the Power-Techs) with an input-output comparitor (IOC®) circuit. The IOC circuit

*AS A POINT OF COMPARISON, THE NEW CROWN POWER TECH 1 AND 2 POWER AMPLIFIERS WERE SELECTED AS THE SUBJECTS OF THIS ARTICLE AS THEY ARE REPRESENTATIVE OF THE LATEST IN POWER AMPLIFIER TECHNOLOGY. BOTH MODELS PROVIDE THE VERSATILITY OF THREE SWITCHABLE INPUT SENSITIVITY CONFIGURATIONS, WHICH ARE SUITABLE FOR APPLICATIONS RANGING FROM SOUND REINFORCEMENT TO ELECTRONIC INSTRUMENTS. POWER-TECH 2 DELIVERS IN EXCESS OF 440 WATTS PER CHANNEL INTO 4 OHMS AND 320 WATTS PER CHANNEL INTO 8 OHMS. POWER-TECH 1 DELIVERS 300 WATTS PER CHANNEL INTO 4 OHMS AND 220 WATTS PER CHANNEL AT 8 OHMS. THE POWER-TECH SERIES IS ALSO DESIGNED FOR EASY TRANSPORT, WEIGHING LESS THAN 35 POUNDS AND REQUIRING JUST TWO RACK SPACES.*

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carefully monitors the transfer function of each channel, and is so sensitive that it can reveal distortion that can be hidden during typical testing. The IOC circuit alerts the user in the event of overdriving or misuse. Two LEDs mounted on the front panel, one for each channel, indicate this distortion.

Another important factor is that the amplifier has protection from any condition that might cause overstress. For example, most amplifiers have an overheating indicator, but in many cases this indicator only activates at about the time the amplifier develops thermal problems, or, worst case — shuts down.

Crown uses a patented Output Device Emulator Protection (ODEP®) that not only monitors heatsink temperature, but also other factors like ambient cooling temperature, peak AC line voltage, output voltage, output current and signal information. And in addition to monitoring these factors, it also automatically makes the necessary adjustments that protect the amplifier from harm, and most importantly, keeps it up and running. In addition, Crown builds in "Fault Protection." In the unlikely event of output transistor failure, the power supply of the affected channel shuts down, protecting your speaker components while leaving the other channel free to operate. In other words, with fault protection, the show will continue even if a channel fails.

Getting a good match between your amplifiers and speakers is another key. An amplifier without enough power can damage a speaker just as much as one with too much power. (The smaller amp will clip much more easily, increasing the average power "heat" a speaker must shed.) The best way to insure a good match is to select an amplifier that will provide plenty of power to the speaker during normal continuous operation, but will not produce enough wattage to exceed the speakers' peak power handling capabilities.

For example, an amplifier which is rated at 220 watts per channel at 8 ohms would be well suited to power a speaker able to handle 100 - 200 continuous watts at 8 ohms while providing enough headroom for transient peaks that could exceed 800 watts.

Finally, one other factor to consider is the value of an amplifier. Value should not be confused with price, because with amplifiers you get what you pay for. Instead, value translates into things like reliability, as well as service and warranty. You can often tell a lot about a manufacturer and their products by the guarantees (or lack thereof) they offer.

Crown backs their Power-Techs (as well as all other amplifiers) with a No-Fault warranty for three years. If the amp doesn't perform to original specifications or fails for any reason during the first three years, Crown covers all parts and labor, they even cover shipping charges and for a nominal fee you can extend this warranty for another three years.

When your business depends upon the performance and reliability of your equipment, it's a good idea to carefully weigh many factors before making a decision. Above all else, the best rule to remember about amplifiers is that you usually get what you pay for. Making a decision based upon price alone could be one that you end up regretting and paying for down the line.


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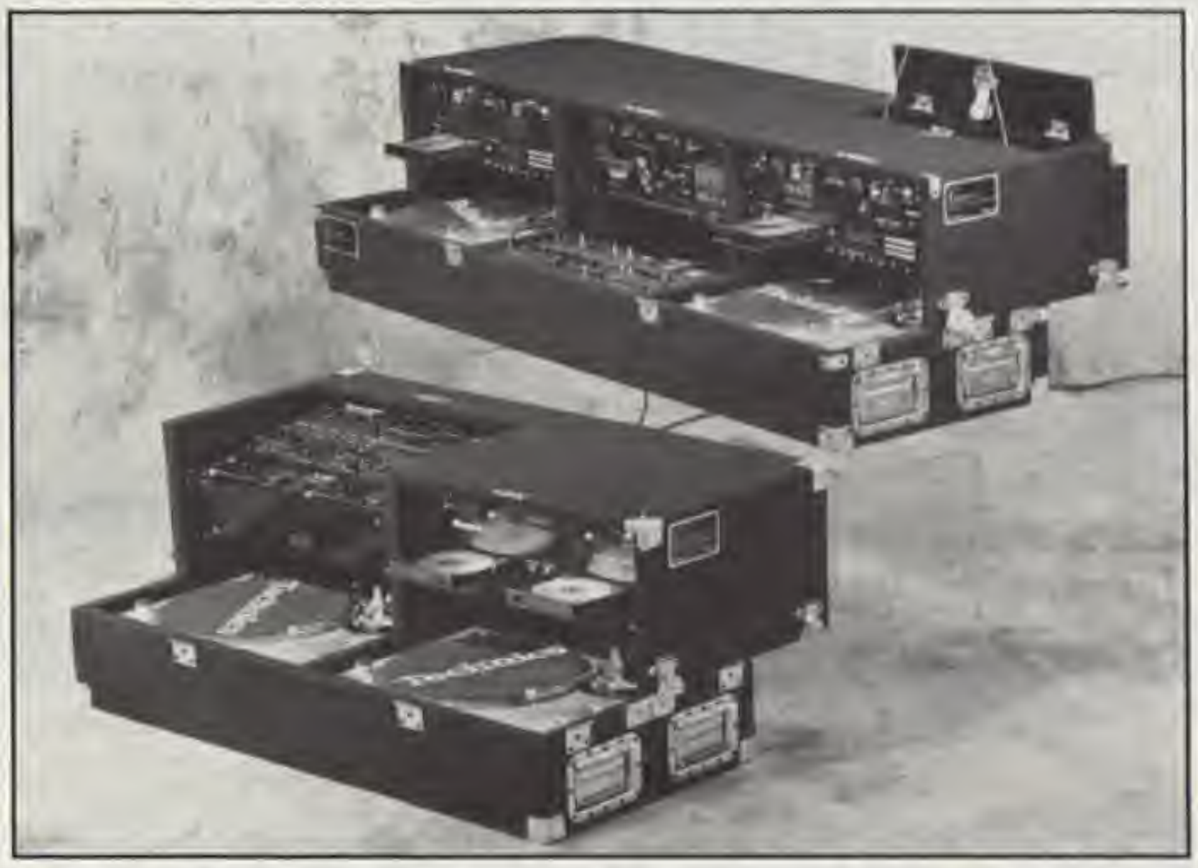

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Cont'd from page 41

mounted to a base. An internal microphone translates sound into pulses which cause these mirrors to rotate clockwise and counter-clockwise. Although there are only three mirrors, the number of brilliant colors produced is seemingly endless. As the beams hit the mirrors at different angles the new colors appear. As a result, bright "dots" of light change color as they sweep across the dance floor. Fog is not a necessity, but heightens the effect, particularly in a larger room. RAVE's movement is frantic, but in a very fun sense. Throw on any dance tune with a good beat, and RAVE will whip through the crowd like a roller coaster.

Designed and manufactured by Abstract and sold exclusively in the US by KLS Electronics, RAVE has several unique points worth mentioning. First, lamp replacement is a breeze. Simply loosen six wing nuts and the entire top comes off. This also makes it easy to clean the mirrors. The dichroic centerpiece appears to be fragile and easily damaged. NOT! It is quite sturdy and placed far enough inside the unit to lessen the chance it could be damaged accidentally. Initially, we were surprised that RAVE did not have a control to adjust the sensitivity of the built-in microphone, however, on location, this was not a problem as the unit seemed to adjust to varying sound levels on its own (spooky). One thing that would improve this unit would be a way to control the speed and direction of the dichroic centerpiece. This would allow the effect to be used in some unique ways, such as to create the illusion of colored spotlight beams drifting across the dancers. It would surely put many mirrored balls on unemployment immediately. Rave can either be tree or truss mounted, or set up on a table top. We do not recommended any type of lighting be placed atop your speakers.

**JEWEL**. Last in this group of new lightweight effects is JEWEL from American DJ. Unlike WHIZ and RAVE which project a light beam through a lens and then onto a mirror, JEWEL first bounces the light off mirrors attached to a concave disc inside the unit. As this disc rotates back and forth via the internal microphone, a spray of beams is projected through the lens. The resulting effect, commonly known as a "flower", is bright and alive with movement. Although there are similar effects on the market, JEWEL excels in several areas. First, it is very small and extremely lightweight. Measuring less than 14" in length and 5" high, JEWEL is an excellent example of simplicity in design. It has sensitivity adjustment for the microphone and the mirrored disc inside can be easily changed from colorless to colored (optional). It is best hung from a tree or truss, and, like all flower effects, should be used with fog. JEWEL is a lot of effect for a very low price. It retails (suggested) at less than two hundred dollars. It should be a prime consideration for any DJ who is already using a row of Par cans and wants to add beam effects.

In the final analysis, it is crowd reaction that determines the value of any lighting effect. Manufacturers have, from time to time, introduced effects which just didn't have what it takes to please the crowd and those effects have disappeared. This is not the case with the three effects discussed here. Within their own right, all are winners.

Regardless of how good these, or any other effects are, there are a few things to keep in mind when using lighting effects. First, just as there are people who will complain that your sound is too loud, there will always be those who will say the lights are too bright. Sound you can turn down, but in order to create the desired effects, lights have to be bright. For the most part, these effects will be best received at parties where the crowd is on the younger side. To reduce complaints from, and I hesitate to stereotype, "the over fifty crowd", take some extra time setting up and test your lighting. Aim the effects so that the beams seldom flash across the dance floor at eye level. Mobile projectors and beamer effects have been designed to give DJs a tool for turning any dancefloor into a three-dimensional fantasy land of color, light and sound. Looking directly into any effect at short distance, is uncomfortable to say the least. Effects, like those featured here, will put new pizazz into your performance and boost your on-location referrals, but only when used with a little common sense.

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## THE SEARCH CONTINUES!

Mobile Beat Magazine is always looking for innovative, aggressive, creative and unique Mobile Disc Jockeys and Karaoke MCs to spotlight in ProFiles.

***YOU MAY QUALIFY!!!***

Let us know, in 100 words or less, why you should be the subject of a Mobile Beat ProFile! What sets you apart from the rest? Is it your performance? Marketing ability? Sound system? Brochures, promotional materials, photos, newspaper clippings, reviews, audio/video tapes, etc. are welcome but cannot be returned.

# *LOOKING BACK ON EXPO 92*

*Highlights of Canada's Expo '92 (held January 25&26 in Toronto) included a Saturday night oldies party featuring a terrific sound and lighting system courtesy of Electro-Voice and KLS Electronics (photo left taken prior to party). The party was hosted by **Craig Smith**, former producer of the immensely popular CKFM oldies show "Looking Back".*

It was a lousy weekend for the Buffalo Bills, but an excellent weekend for over 1,000 DJs from throughout Canada and the Northern US, and delegates from as far away as Argentina. It was Canada's tenth Anniversary DJ Expo and it was a weekend packed with DJs swapping horror stories, participating in informative seminars, viewing new product demos and enjoying a much deserved break after the winter rush. Exhibitors represented virtually all the most common names in DJ equipment and Karaoke plus computer software, cellular telephones, pre-recorded tape DJ libraries (legal in Canada) and several other DJ related fields. Although most of the feedback was very positive, several attendees, particularly those from the US, suggested the inclusion of more seminars focusing on marketing, training and organizational development. Larry Hampson, of Three Amigo Productions, who produced the show, says all suggestions are being considered in preparation for the next show, tentatively scheduled for November of 1993.


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## Dr. Shock Jock Sez:

DUE TO THE FACT THAT HE CAN'T REMEMBER WHERE HE PUT THE LETTERS, "FORUM WITH THE DOCTOR", WHEREIN DR. SHOCK JOCK WILL ATTEMPT TO ANSWER A YEAR'S WORTH OF QUESTIONS FROM MOBILE BEAT READERS AROUND THE WORLD, WILL (PROBABLY) APPEAR IN THE JUNE/JULY ISSUE.
THIS MEANS YOU HAVEN'T MISSED THE BOAT AFTER ALL. THERE'S STILL TIME FOR YOU TO WRITE DOWN YOUR MOST PRESSING DJ RELATED QUESTION OR CONCERN AND SEND (OR FAX) IT TO THE GOOD DR. (C/O MOBILE BEAT) TODAY!

# BEAt BREAK

We invite all readers to send in any and all DJ/ Music related quips, quotes, limericks and jokes to: JH's BEAT BREAK c/o Mobile Beat
LA Communications
P.O. Box 43, East Rochester, NY 14445

## A TRIBUTE TO THE KING... ELVIS PRESLEY

### FASHIONABLY ELVIS... AGAIN!

*By Annea I. Ryan*

Elvis fashion collections are the rage once again. Next season the classic white cape will be available in an incredible variety of fabrics - from poly-blends to cashmere. The experts predict that the hip-length capes will be the most popular. Hot accessories include-wide belts with gem encrusted buckles, white scarves, a nd big gold chains. The capes and accessories are made to be worn with spandex bodysuits.

**ANNEA'S HOT GOSSIP:** You heard it here first...Ralph Lauren will introduce the *"Elvis Polo"* shirt sometime this year. The polo player logo will be replaced by a yet undisclosed design inspired by The King of rock n'roll. A tiny "Elvis in a Cadillac" logo was just one of many designs shown to Ralph Lauren by Marco Goobini.

### RETURN TO SENDER

Elvis fans won't mind it quite so much when a letter they've sent is returned to them.

With a portrait of The King affixed, the returned envelope will still be a welcome sight. Americans will soon have the pleasure of seeing Elvis' likeness grace their correspondence. The U.S. Postal service has announced the Elvis Presley stamp, the first to be issued in an American rock n'roll music series. Fans can't wait for the stamp to be issued to the public. No such thing as insufficient postage when we're talking about the King!

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## EL VEZ

Robert Lopez became El Vez in 1988, inspired by an Elvis exhibit at the art gallery where he was curator. It was almost a case of complete Elvis overload, as the gallery was filled with Elvis music, videos, furnishings, clothing, and every kind of Elvis inspired art imaginable. After a month of total immersion, Robert felt he had to do something himself. Lopez was also concerned with Latino gang violence and the drop-out rate of chicano teens. He combined his charity work with a tribute to the King of rock n roll, changing some of the lyrics to IN THE GHETTO to create EN EL BARRIO, and adding a lot of humor to the show. Only a few closed minded Elvis fans took offense to this, most realizing that Elvis would have approved of a tribute combined with an important message to teens.

El Vez has worked with Jerry Garcia, Carlos Santana, Ruben Blades, Linda Ronstadt, Tito Puente and Celia Cruz. And by combining the King's music with the latin sound, he has introduced thousands of youngsters to Elvis, creating a whole new group of devoted Elvis fans.

El Vez' costumes are very similar to Elvis originals, but with colorful Mexican touches. He has been profiled in Rolling Stone Magazine, where he was given rave reviews, and has appeared on several television shows.

Lopez is confident that the King would like his act. "Elvis had a great sense of humor so he would laugh, but the act (helps)people understand (both) cultural differences and similarities, so he would like that too. Elvis was a great performer. His music shaped a whole generation and more. His story is classic—the poor boy becomes a rich man. He was a rebel and (at times) an outcast, but became well respected and a pillar of society. His tragic decline adds to the drama of his story. He is a legend."

**EL VEZ**
2254 Fargo Street, Los Angeles, CA 90039
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### LESS STRESS FOR WORKERS- NIRVANA FOR ELVIS FANS?

*Music In The Workplace —A Positive Element.*

New research from Florida State University in Tallahassee reveals that listening to music on the job significantly reduces stress. Studies done in a variety of workplaces showed that workers feel better when music is piped in.

A spokesperson for the study noted that workers were more productive and much less likely to suffer from headaches or irritability. A new study is underway at Cuyahoga Community College, in Parma, Ohio to determine how piped in Elvis tunes will effect workers.

**HAIL TO THE KING!**

## OH . . . WAITER!

I'd just like a few words with you all on formal attire. Personally, I love tuxedos. I have always felt the babes loved 'em. Even Groucho loved 'em. Wearing one makes me feel invincible, and at times, infallible. Back in the old post-Bugsy days, A/K/A the 70's, I'd fly to Vegas just to rent a tux and walk around. Instant big shot! What a hoot! Back then in Vegas you could wear a tux in Walmart at 8:30 in the morning and they'd think you were Sal Mineo buying a pair of socks.

Being a DJ allowed me to continue my love affair with tuxedos until recently. Now, with this new rush of DJ wannabees, I've noticed a strange trend developing. More and more DJs are forgetting their jackets. A closer look reveals the reason why. They are NOT wearing a tux! These sneaky guys and gals went out and spent twenty bucks on a tux shirt and a bow tie and are trying to pass themselves off as real "DJs in formal attire". Hell, why not go out and buy one of those tuxedo T-shirts while you're at it. Shape up and put your jackets on . . that is, if you have one. **If not, just bring me the wine list!**

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